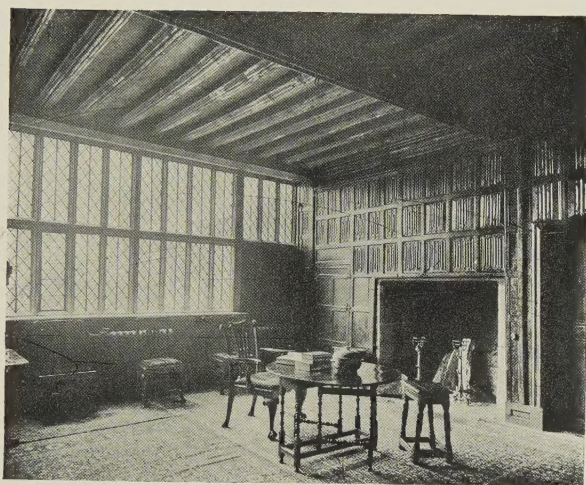


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SMALL COUNTRY HOUSES
THEIR REPAIR AND ENLARGEMENT

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A PANELLED ROOM AT OTLEY HALL.

COUNTRY



LIFE



A DERELICT AWAITING REPAIR.



SMALL COUNTRY HOUSES

THEIR REPAIR AND ENLARGEMENT

FORTY EXAMPLES CHOSEN FROM FIVE CENTURIES

LAWRENCE WEAVER

FIVE COTTAGES MADE INTO A SINGLE HOUSE.

LONDON :

PUBLISHED AT THE OFFICES OF COUNTRY LIFE
20, TAVISTOCK STREET, COVENT GARDEN, AND BY
GEORGE NEWNES, LTD., 8-11, SOUTHAMPTON STREET
STRAND, W.C. NEW YORK: CHARLES SCRIBNER'S SONS

W. M. IV



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MCMXIV

PREFACE.

THE welcome given to *Small Country Houses of To-day* would seem, if I may believe my correspondents, to have been due in no small measure to the seven chapters (out of forty-eight) which described old houses repaired and enlarged. This suggested that a second and uniform volume, dealing wholly with the treatment of old houses, whether cottage or farm house or small manor house, would be useful to the increasing number of people who like the atmosphere of age in their homes. A real responsibility rests on those who undertake the alteration of an old fabric, for our buildings are an essential part of our national history. This is no less true of the cottage than of the palace. Our building traditions are as much, indeed more, a heritage from forgotten craftsmen, as from William of Wykeham, Master Yevele at Westminster and John of Gloucester, who was King's Mason at Windsor. Of such nameless folk we may use Solomon's words, with but a single change: "... a poor wise man, and he by his wisdom built the city; yet no man remembered that same poor man."

To those who appreciate all the skill and subtlety of touch which were the outcome of the wisdom of old builders, this record of the treatment of their handiwork is dedicated.

I have to acknowledge the kindness of Mr. Basil Oliver, who has lent me the photographs for Figs. I, V, VI, and the plan in Fig. 47; of Mr. Batsford, for his permission to reproduce that plan from Mr. Oliver's *Old Houses and Village Buildings in East Anglia*; and of Mr. H. Avray Tipping, for allowing me to incorporate the substance of two articles by him in Chapters VIII and XXVI.

LAWRENCE WEAVER.



A FIT SUBJECT FOR REPAIR.

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OTLEY HALL, SUFFOLK.

A fourteenth century moated house, remodelled by Mr. P. Morley Horder.

INTRODUCTION.

The Dangers of Fashionable Archæology—The Delusiveness of Conjectural “Restorations”—Making Things Look Old—The Need to Preserve all Traditional Work—Eclecticism of the XIXth Century—“A Plea for Reverence”—The Removal of Plaster from Beams—Old Buildings on New Sites—The Use of Old Fittings—Mr. William Weir and the “Anti-Scrape”—Amateurs in Architecture—The Risks they Run—Wise Limits of Enlargement.

THE possession of an old house with a history, however simple or humble, brings manifold pleasures, which extend to repairing and enlarging it. Those who have a feeling for old things find in such work three chief sources of satisfaction. They like to live with work done in traditional ways, and to mark the irregularities and odd devices which show the unaffected workmanship and nimble minds of long dead craftsmen. They are affected by the sense of continuity and enduring usefulness, and join themselves in thought with owners of bygone centuries, though nothing may remain but their names, and often not even such slight knowledge. They please themselves in the endeavour to make the additions to the handiwork of the old men in a spirit of reverence for their achievement, and of a single intent to do nothing unworthy of their example. The problems involved are often of peculiar difficulty. We ask, and with reason, that we shall not be hindered from taking advantage of modern advances in hygiene and comfort by the demand that old work shall be left absolutely intact as a monument of bygone days. On the other hand, the antiquary has the right and duty to plead that history shall not be obliterated by any modernising process.

If the middle of the nineteenth century may fairly be called the Age of “Restoration,” some name will need hereafter to be found for the present time, when people are busy either in undoing that “restoration” work or in making repairs and enlargements in a different and more knowledgeable spirit. The crime of the Gothic revivalists was in their destruction of the work of periods which their mediæval zeal held in abhorrence. They were so certain of their absolute rightness of view that Renaissance work was resolutely destroyed and its place taken by lifeless Gothic imitations, which sufficiently confessed their own modernity. The situation to-day is altogether different. Architects are far more clever in catching the old spirit when additions have to be made, but this very cleverness will make problems for the antiquary of the future. Archæology has become a fashion, not always well informed, and the craze for making everything look old is likely to become as delusive as the zeal of sixty years ago was destructive. In the course of describing many examples of repaired and enlarged houses in the following chapters, I have dealt in some detail with the right and wrong ways to set about such work, but some

xx. *Small Country Houses : Their Repair and Enlargement.*

typical cases of the modern sort of restoration, carried too far, will also be considered in this Introduction.

It seems safe to lay down the general principle, that all work which was done up to the beginning of the nineteenth century has its own interest and character. About the year 1800 the continuous development of tradition ceased, and building became the sport of eclectic fads in favour of one style or another. A house built first in Elizabeth's reign may be more and not less interesting if, in William and Mary's reign, sash windows took the place of the original casements. The year 1700 is no less vital in English history than 1600, and we are defacing history if we take out the sashes of 1700 and replace them by casements of 1914 in the vain hope that we are renewing the atmosphere of 1600 in the process. It may be suggested that logic demands a like respect



I.—PAYCOCKE'S BEFORE ALTERATION.

for the work of 1850, that we have no more right to deface Victorian history than Georgian history. It may be said that my argument would make sacrosanct some hideous Victorian addition to an Elizabethan house, and that we ought not to replace it by something more in harmony with the original building. Such an attitude, however, would ignore my main contention, that it is traditional building which demands our respectful preservation, and that it does so because it was repre-

sentative of the life of the people. The domestic builders of 1650 and of 1750 were like those of 1450 and 1550 in one essential thing—they built as they did because they knew no other way. They did not sit down and consider whether they wanted to be Gothic or classical, picturesque or formal; they knew nothing of the battles of the styles. Their manner of building was one of the artistic outcomes of the life and thought of their time, and was therefore representative of them, not less certainly because they were not conscious of it. With the work of 1850 it was otherwise. It would be absurd to suggest that a Gothic house with plate glass windows was representative in any credible way of the banker for whom it was built, or that the Italian villa of 1830 and the "Queen Anne" house of 1870 revealed, either in more or less degree, the æsthetic growth of that banker's uncle and nephew. The houses of 1830,

1850 and 1870 alike may have an interest of their own by reason of the skill which went to their design, and I should protest as vigorously against the ill-treatment of a fine typical building by Pugin, Sir Charles Barry or Norman Shaw as against the loss of an eighteenth century house. But it would be for a different reason. They worked in an atmosphere not of tradition, but of eclectic effort. Their houses were good, when they were good, not because of the power of a good and authentic tradition, but in very spite of the lack of any tradition or coherent stream of taste during the nineteenth century. The outcome of this argument is the principle that where an old house, say, of the sixteenth century is to be "restored," and it contains features of the seventeenth and eighteenth centuries, it is wholly wrong to remove the latter and to replace them by imaginary reproductions of their sixteenth century originals, even if there remain enough clues to establish the form of the original features with comparative certainty.

I come now to some examples which will emphasize this argument. In Chapter V Paycocke's, Coggeshall, is illustrated, and two pictures also appear here in Figs. I and II. Fig. I shows the house as it was before its late "restoration." It is more than probable that its

original builders fitted the front with oriel windows, but at some date (possibly as early as Charles II's reign, certainly not later than the middle of the eighteenth century) they were replaced by flat frames with mullions and transomes. Paycocke's, as it was, revealed a typical building tradition of East Anglian villages in the late seventeenth and in the eighteenth centuries. Fig. II shows its present condition, with conjectural "restorations" not only of oriel windows, but also of oak shafts, brackets and figures. If it be assumed



II.—PAYCOCKE'S AFTER ALTERATION.



III.—THE GUILDHALL, LAVENHAM, BEFORE ALTERATION.

that it was proper to wipe out the traces of eighteenth century occupation, it must be admitted that the modern translations of the first windows of about 1500 have been well done, but I find it impossible to approve what amounts to a falsification of history.

Figs. III and IV show the Guildhall, Lavenham, Suffolk, before and after "restoration." In its present state there are seven new oriel windows, copied from the only original one remaining (the lower one to the right of the photographs). There is little doubt that such windows existed; but if new frames were needed to replace the flush-framed windows shown in Fig. III, which were comparatively modern and of no interest, the latter could have been renewed with flat oak frames of better proportion or with windows of oriel form, but sufficiently different in detail from the one original oriel to proclaim their modern making.

The photographs reveal another mistake. Nothing could have given the building a more modernised appearance than the unnecessary oiling of external timberwork and distempering of the plaster-faced spaces. This was done because the building was said to be "patchy"; but the inevitable result has been to give it a dull and unpleasant uniformity. This example

brings to a sharp issue the Gothic Revival practice of replacing missing features with conjectural imitations as opposed to the more conservative manner of doing only that which is absolutely essential for structural security or adaptation to meet modern requirements.

The case for doing the minimum rather than the maximum of obvious repair to old buildings was admirably put in a paper entitled "A Plea for Reverence," by the Master of the Charterhouse, the Rev. Gerald S. Davies: "I have often wondered what would happen to us—any of us, I mean, who are still young enough to have a living mother—if after an absence we were to come back and find that someone had persuaded her to have herself made beautiful for ever by a Bond Street Restorer, who should have dyed her silver hair into the colour which it bore when she was a girl, and smoothed out all the kindly wrinkles which time and the length of days had wrought there, under a plaster of enamel and powder and paint. 'There,' says the Restorer, 'that's your mother. You liked her as she was, we know, but she was old and rather surface-worn. Now we have done her up for you, and she'll last ever so long like that.' "



IV.—THE GUILDHALL, LAVENHAM, AFTER ALTERATION.

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Figs. V and VI show another East Anglian house, in which the process of conjectural "restoration" has been carried a good deal further. A simple plastered house with two gabled dormers has been stripped of its plaster, its sliding sashes replaced by bays and casements, its verges tricked out with carved bargeboards and a wholly new porch provided for an entrance door moved from its original position. I am not concerned to enquire what evidences there were that the house had once looked somewhat as it does now, but this much at least is clear: Fig. V shows a building honestly and typically East Anglian, not "pretty," if barge-boards and exposed timbers are the sole test of "prettiness," but frankly a product of a definite tradition. Fig. VI reveals a house of no authentic age or time, a piece of solid scene-painting, which pretends to have stood in just that fashion for several centuries.



V.—AN EAST ANGLIAN HOUSE BEFORE "RESTORATION."

It may be useful in this connection to utter a warning against indiscriminate removal of plaster. It is not the case that internal beams and partitions were always intended to be exposed, or that it is always reasonable to strip off the plaster and show the timbers. Generally speaking, the workmanship of the woodwork gives a clue. If it is very rough it may be assumed that it was originally plastered. If the edges are moulded in any way, that is good enough proof that they should

be exposed to view. I have, however, seen many examples of repaired cottages where beams and studding are of such rough-and-ready workmanship that a concealing coat of plaster was an obvious kindness.

External plastering should not be removed and the timbers exposed unless there is clear evidence that it has been added later, and not even then, if the plaster is East Anglian pargetting. The Moot Hall, Thaxted, Essex, was not long ago cleansed of its flush-panelled pargetting, which must have been done at least two hundred years ago, and marked one of the most definite and characteristic manners of craftsmanship that the Eastern Counties practised. It must not be forgotten that pargetting was for protection, and the buildings which have lately been skinned in a wild desire to show the striped effect of the vertical timbers are likely, in consequence, to have their lives shortened considerably.

So much by way of warning against the present tendency to "fake" the exterior of old buildings. A like *caveat* must be entered against a delusive use of interior fittings. A large trade is done not only in old staircases, fireplaces and panelling, but even in ornamental plaster ceilings, which can, with care, be cut out of old buildings in sections and refixed elsewhere. When old buildings, by reason of their hopelessly inconvenient position or for some other cogent cause, *must* be removed, it is obviously desirable that they shall not be destroyed. Sometimes they can be rebuilt on a site in the same neighbourhood—Crosby Hall, moved to Chelsea from the City, is a good example of this treatment—but present practice often goes further. I know a case where a little timber house was taken down and rebuilt a hundred miles away, adjoining a fine stone house of altogether different character. In the result each of the two dissimilar fabrics made the other look ridiculous. In cases where the remains of demolished fabrics are used to enlarge or adorn other old buildings, it is desirable that some obvious record be made, by inscription or otherwise, to reveal to those who will come after us what precisely is the history of what they see. I would personally rather see an old fireplace in a new building, or a new fireplace in an old building, than an old fireplace taken from one old fabric to another.



VI.—AN EAST ANGLIAN HOUSE AFTER "RESTORATION."

The zeal of the collector has extended from furniture to mantel-pieces and panelling and so onwards to complete rooms. There are some historical houses to which old rooms, snatched from another fabric, have been added with such unpleasant skill that the forgery is revealed only by the distorted and unhistorical plan. Such methods are dangerous and delusive, in that they poison the wells of architectural history. The plea of everyone who loves the relics of antiquity in a sane way must be for honesty and for a recognition that modern architecture, even when concerned with old buildings, has the right and duty to leave its own mark. To the expert eye this mark will always be there to be seen, and the attempt to hide it seems superfluous. The true aim in the repair and enlargement of old houses should be to ensure that the new work is in the same spirit as the old, without

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being an imitation of it. The various methods of giving an old appearance to new materials used in works of reparation, with intent to make them look coeval with the original fabric, are insincerities which should be resolutely condemned.

Attention may be drawn by way of contrast to the conservative way in which such a building as Watlington Town Hall has been repaired under the supervision of Mr. William Weir (Figs. VII and VIII). His work is based on the principles laid down by the Society for the Protection of Ancient Buildings. It is not only conservative in the preservation of every scrap of

old work, but eminently satisfactory in appearance. For the needful repairs to the walls bricks were made locally of the same size as the old ones. The attitude of the S.P.A.B., familiarly known as the Anti-Scrape, is sometimes more rigorous in respect of the alteration of old buildings than some antiquaries can endorse. Its work has been of immense value, however, in forming public taste and in checking the vandalism which raged unhindered before the Society was formed. A difficult point sometimes arises when a building of unquestioned antiquity is found to have been changed so drastically in past years that its original character has almost disappeared.

In such cases a greater

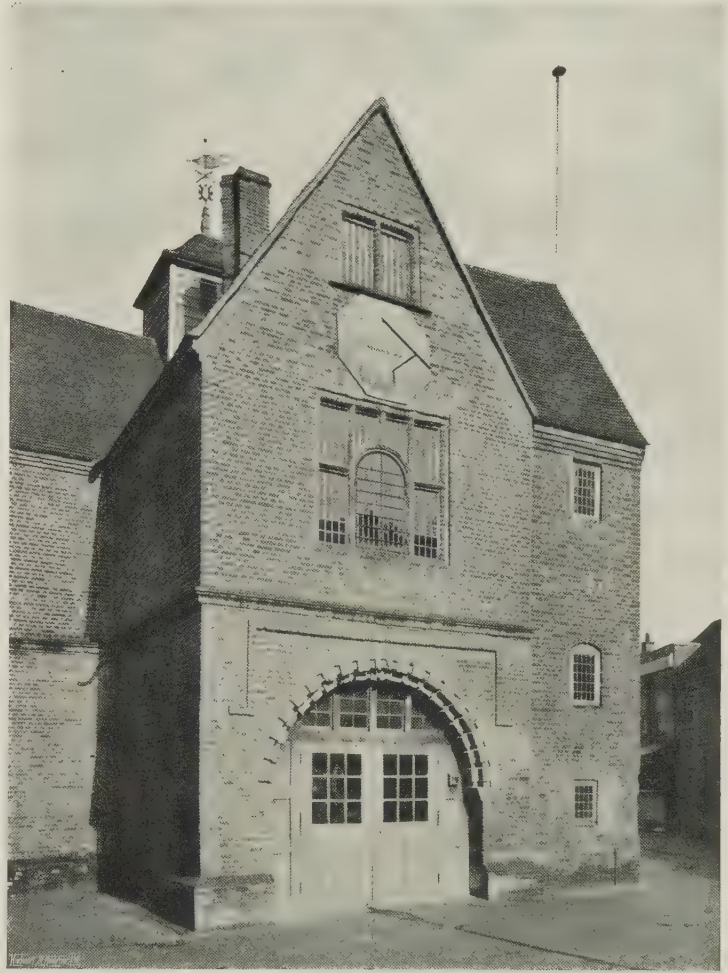
freedom seems permissible in the invention of new features. Woolston Grange, near Taunton, may be taken as an example. The original roofing and the window openings had been wholly altered (Fig. IX). Mr. Horace Farquharson was therefore quite justified in giving a more attractive character to the north front by adding a hipped bay containing a porch (Fig. X). Considerable latitude must also be given when a fabric, which has outlasted its original purpose, can be converted to new employments. Among such buildings oast houses may be cited. They have fallen into disuse in many parts of England, notably Kent, but as they are often stout buildings, it would be foolish not to



VII.—THE TOWN HALL, WATLINGTON, BEFORE REPAIR.

give them a new career. Mr. Reginald Blomfield, R.A., has turned one into a bothy at Godinton. Mr. Clough Williams-Ellis has converted another at Hildenborough into dining-room and dormitory for Princess Christian's Farm Colony (Figs. XI and XII). A third at Moon Green, Wittersham, has become, with sundry additions, a charming little country house (Figs. XIII and XIV). The spire-like roofs were cut down, but the circular plan has been kept, and, by the addition of floors, four attractive round rooms have resulted. In the following chapters many examples are illustrated in which old barns, of all sorts of construction, have been turned into comfortable rooms.

I come now to a vexed question, on which it is desirable to write plainly, viz., the function of the amateur in the handling of old buildings. It may be presumed that no one buys a more or less derelict or inconvenient house, with intent to make it a comfortable home, without some enthusiasm for old things. He or she may be tempted to undertake the necessary repairs and additions in the light of their own knowledge, but it is a dangerous enterprise. The amateur in this employment is likely to fare no better than in law or medicine. An amusing picture of the self-approving layman (or rather laywoman) in such matters is given us by Smollett in *Humphrey*



VIII.—THE TOWN HALL, WATLINGTON, AS REPAIRED.

Clinker. When Mr. Matt Bramble visited Mr. Baynard's home and made the acquaintance of his redoubtable wife, he wrote to Dr. Lewis that "she affected to lead the fashion, not only in point of female dress, but in every article of taste and connoisseurship. She made a drawing of the new façade to the house in the country: she pulled up the trees, and pulled down the walls of the garden, so as to let in the easterly wind, which Mr. Baynard's

ancestors had been at great pains to exclude. To show her taste in laying out ground . . .” and so on, with a long catalogue of the lady’s architectural sins, which included the covering the front of the quondam Cistercian Abbey with the façade afore-mentioned, “so that all without is Grecian and all within Gothic.” Though, no doubt, such proceedings were due to Mrs. Baynard having “no idea of a country life,” they afford, even when stripped of their extravagance, a kernel of wise warning.

In this connection it is worth while to recall the plaint of Patrick, first Earl of Strathmore, under whose hand Glamis Castle was altered towards the end of the seventeenth century. He, fortunately, set down in a *Book of Record* the story of his work. While claiming for himself the sole contriving of the building, he adds the following luminous confession : “I confess I am to blame that, designing so great a matter as these reformationes putt altogether comes to, I did not call such as in this age were known and reputed to be the best judges and contrivers ; for I never bestowed neither gold nor money upon this head ; and I look upon advyce as verie necessarie to the most parte of undertakers, and the not-seeking and taking counsell is comonly the cause why things are found amiss in the most parte of men’s doeings that way ; nor have I the vanity to consider my owne judgment as such as another cannot better.” It is impossible to read this and not appreciate the under-current of regret, and, indeed, not to feel a certain tenderness towards an attitude thus based on modesty. “I never judged anything of my owne small endeavours worthie to make so much noise as to call for or invit to either of my houses the Public Architects.” He goes on to say it never seemed worth the trouble to call together a “convocation of the several artists,” such as masons and carpenters, to discuss his projects as a whole. In those days there were no architects as we understand them—at least, not practising at large. Until the last quarter of the seventeenth century in Scotland, and until the first quarter in England, building was in the hands of

master-builders, and it is obvious from mediæval work that this arrangement acted perfectly. Other days, however, bring other manners. The tradition of right building methods, then so real and strong, died a century or more ago. It is to the architectural profession that we owe the revival of taste which is slowly recreating that tradition. Until, however, it is once more a living thing, it is dangerous for people at large to rely on the ordinary builder for the



IX.—WOOLSTON GRANGE, BEFORE ENLARGEMENT—

materialisation of any vague ideas they may have as to the treatment of a house. Nor is it likely that neglect to call in an architect will save money. The precise opposite is likely to be the case. Earl Patrick says, "I never bestowed neither gold nor money upon this head," but if his *Book of Record* be faithfully read, it reveals a painful picture of quarrels and consequent abuse that marked the relations between the noble amateur and the craftsmen who worked for him. It is the function of the modern architect to relieve the client from these unpleasant things, and to bring his experience and judgment to the protection of the owner's interests.



X.—AND AS ALTERED.

Some people are apt to suppose that the buildings of historical periods were constructed on particularly sound lines, and that modern ingenuity has since succeeded in doing no more than devise machinery for a higher standard of comfort. That, however, is hardly the case. It is to the nineteenth century that we owe the use of such devices as damp-courses, and the lack of them in early buildings has not only shortened their lives, but made many of them uninhabitable, sometimes beyond redemption.

It is a melancholy reflection that some of the charm of old buildings is due to the revenge which damp wreaks on unscientific construction. Many modern buildings continue to flaunt their newness for a long period by simple reason of their virtues, whereas if ill constructed they would have taken on an air of mellowness. It follows that considerable technical knowledge is needed to ensure that an old house, when it is remodelled, shall have its structural defects put right, as well as its decorative amenities increased. In Chapter XXVII is illustrated Morton House, Hatfield, which belongs to Mr. Speaight. He is an amateur architect to the extent that he has been vigorous in advocating spacious schemes for improving the capital of the Empire, and it might be expected that when the alteration of a house was afoot he would design the work himself. It is therefore worthy of note and creditable to his judgment to find him recognising that the pursuit of architecture needs something more than taste and enthusiasm. When he had determined on the outlines of the alterations which were to change a dilapidated and inconvenient house into a charming home he placed the fruition of his ideas

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in the hands of his architect, who was responsible for the whole of the designing and superintendence of the work. It reveals in a delightful way a happy



XI.—DINING-HALL IN OLD OAST HOUSE.



XII.—CONVERTED OAST HOUSE AT HILDENBOROUGH.

partnership in idea between client and architect. If everyone possessing an old house, full of possibilities when wisely handled, were to follow Mr. Speaight's lead and resist the strong temptation to muddle through with the perhaps honest but uninformed aid of a local builder, many attractive buildings would be saved from mis-handling. Moreover, their value, both artistic and commercial, would be greatly enhanced.

The many difficulties which are inherent in the repair and enlargement of an old place are perhaps best seen when the problem is to alter an ancient and humble cottage, which has served to house labourers for many generations, into a small house for people of educated tastes and habits. In the nature of the case, the additions must nearly always be considerable, and

there is great danger that the new work will overwhelm the old. If such be the unhappy result, the house will have all the special



XIII.—A HOUSE AT WITTERSHAM.



XIV.—FORMERLY AN OAST HOUSE.

disadvantages which belong both to very old and very new buildings, with the merits of neither.

It is rarely worth while to play with an old building, and face all the restrictions of planning which that involves, unless the additions to be made are relatively small. It will sometimes happen that family traditions linger round some core of old building, and for their preservation it will often be reasonable to sacrifice convenience of arrangement, but not otherwise. There are many who regret having been captured by the romantic air of some half derelict cottage and having bought it and embarked on a career of repair and enlargement without any clear idea of what they really needed or whither their enthusiasms would lead them. In the end the old fabric has been swallowed up by the new, but it has tied its owner to a site perhaps inconvenient and a garden probably far too small for an overgrown cottage. When all account has been taken of the glamour of the old—and it would ill become an antiquary to deny its power—it does its devotees an ill service if it leads to an inconvenient home and the unwise expenditure of money on a costly toy of which it is possible to tire.

The purpose of the following chapters is to show how pitfalls may be avoided under wise professional guidance, and in how many ways fabrics of various ages up to five centuries may be given a new lease of life, with due regard to the claims both of antiquity and of present usefulness.

CHAPTER I.—THE OLD COURT HOUSE AND THE MOUND,
LONG CRENDON, BUCKS.

Two Examples of Tudor Buildings Repaired by Mr. Austin Gomme—The Beneficent Activities of the National Trust—Curious History of the Manor—The Mound a Good Type of a Group of Cottages Joined to Make One House—Clever Treatment of Difficult Site.

LONG CRENDON is essentially a Tudor village. The Old Court House is even earlier, the oldest of a group of buildings, of which many go back at least as far as Elizabethan days. Lovers of old buildings owe it to the National Trust for Places of Historic Interest or Natural Beauty that it was saved from destruction. In 1900 this peculiarly valuable little building was in a condition so dilapidated that it had been condemned by the District Council as unsafe and unfit for habitation. Not only is it a very delightful example of half-timber work, but it has a history which is as interesting as it is long and authentic. The Trust, therefore, decided to buy it and to effect the necessary repairs. The total expenditure involved in its purchase and reparation amounted only to about five hundred and sixty pounds—a very small sum when the great interest of the building is borne in mind. Long Crendon lies on the ridge that borders the Vale of Aylesbury on its western side. The Old Court House stands at the



I.—TIMBER ROOF IN COURT ROOM.

end of a long village street, and from its windows one may look across the valley of the Thames to the Chilterns. The history of the manor is curiously illustrative of the complicated system of English land tenure. It belonged in the twelfth and thirteenth centuries to the Mareschalls, Earls of Pembroke, through whom it passed to three co-heiresses, daughters of a sister of one of the earls. The threefold ownership thus established has lasted unto this day.

One of the shares passed in the fifteenth century to the Dean and Chapter of Windsor, and so to the Ecclesiastical Commissioners, who now own it. Another was at one time in the hands of Catharine, widow of Henry V. She gave it



2. COURT HOUSE : SKETCH PLANS.



3. THE OLD COURT ROOM.



4.—FROM THE EAST.



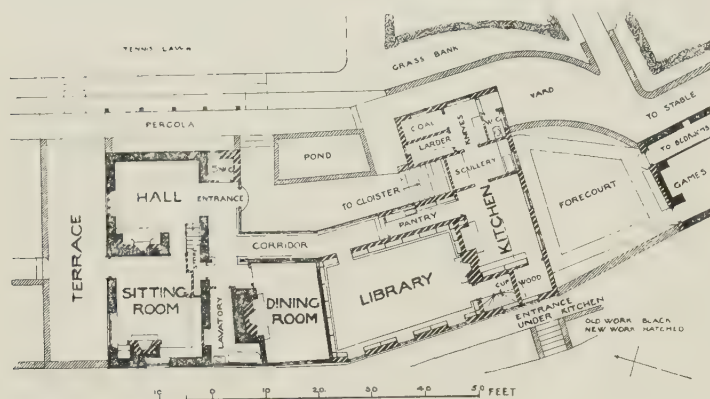
5.—FROM THE SOUTH-WEST.

to All Souls' College, which still possesses it. The third share passed through the hands of five great families before it reached the present owner, Lady Kinloss. In 1900, however, The Court House was separated from the manor, and vested in the National Trust.

During the whole of the five centuries which have elapsed since the establishment of the triple ownership, manorial courts were held in the building; and it is characteristic of the zeal with which we cling to old habits that, since the repair of the building, the courts, discontinued by reason of its dilapidation, have been resumed in their old home. Another name by which it passed



6.—COURT HOUSE : ROAD FRONT.



7.—GROUND FLOOR PLAN OF THE MOUND.



8.—THE MOUND : WAY IN FROM ROAD.

at one time, viz., The Staple Hall, brings us in touch with a great industry, that of wool, which has long since deserted the Midland Counties for the North. At one time the looms of East Anglia were largely fed by the sheep farms of Oxfordshire. At the time when the building was rescued from dishonour its lower floor was divided into several tenements; but, fortunately, the divisions had not involved any serious damage to the fabric.

The timber-framing is set upon a low stone wall, and originally the spaces between the framework had been filled with wattle and daub. As Figs. 5 and 6 show, this has been mostly replaced by brick. Reference to the plan (Fig. 2) shows the generous proportions of the great brick fireplace and chimney at the east end. It is unfortunate that a very large bed in the bedroom upstairs prevented a photograph being taken of the two immense flues in which the chimney is carried up above the roof. The most delightful feature, however, of the whole building is the long courtroom on the first floor with its open timber roof. This was lately restored under the supervision of Mr. S. Austin Gomme. He opened up the

roof of the long room (Figs. 1 and 2), inserted packing under the old rafters where necessary, stripped the roof and carefully replaced all the old tiles. He also carried out the necessary repairs to the old fireplace in the sitting-room on the ground floor at the west end. The Old Court House is a specially valuable illustration of industrial and village life in mediæval England, and great credit is due to the National Trust for its energy in securing the building for the nation and for the care exercised in effecting the necessary repairs.

The Mound is another example of Mr. Austin Gomme's skill in the handling of old

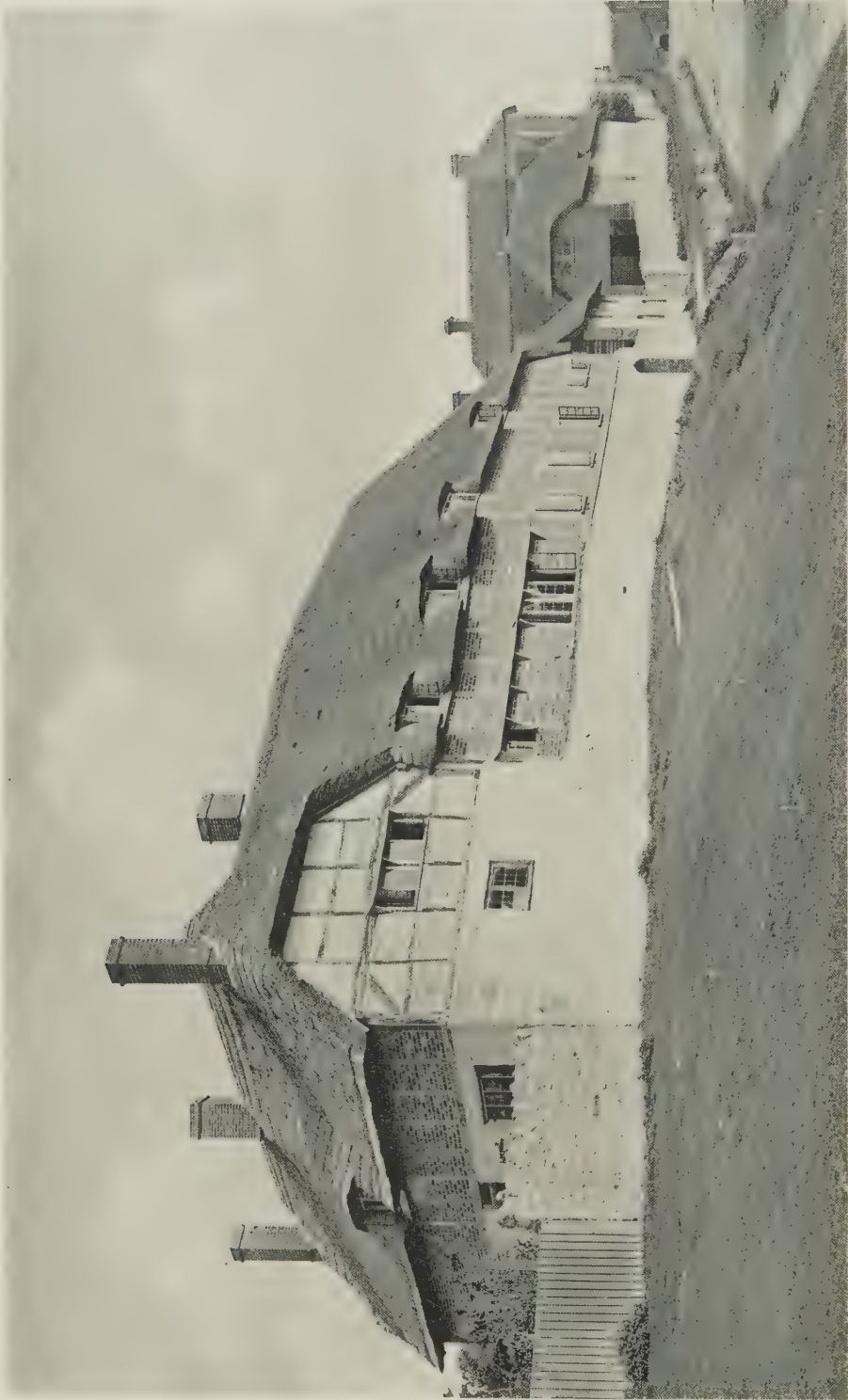


9.—THE MOUND: CLOISTER STAIRS.



10.—THE MOUND: LOOKING DOWN ON FORECOURT.

buildings. It stands on the Bicester Road and at the other end of the village from the Old Court House. As Fig. 11 shows, the name of the house has been justly given, for it is lifted high above the road and its dust. Whoever built the old farmhouse, known once as Emerton's, he had a good eye for a site, for the building stands in most attractive fashion at the turn of the road. It was originally L-shaped, as is made clear by the plan (Fig. 7)—the old walls are indicated by solid black and the new by hatched lines. Many years ago it ceased to be used as a farm and was divided into three cottages. When Sir Laurence Gomme bought it,



II. THE MOUND FROM THE NORTH-WEST.



12.—GARDEN FRONT FROM THE EAST.



13.—THE STABLES

many alterations and additions were needful to turn this rather battered homestead into a country retreat, but they have been done piously. Every bit of old work has been faithfully kept, and the new is in perfect accord with it. The original house was timber-framed, with fillings of wattle and daub, but the latter had given place almost everywhere to brick, and this



14.—FROM THE SOUTH-EAST.



15.—POND AND PAVED WALK.

more weather-proof treatment has been carried on. The roof was always, as now, of thatch. The northern and southern halves of the old house were built at different times and with a magnificent disregard for means of communication. At the first-floor level there was only a small hole connecting the two parts, with head-room of no more than four feet. In the north wing the timber framing is only from the first floor upwards, but on the south it starts a foot above the ground. What is now the door from the sitting-room to the terrace was the chief entrance, whence there was a steep path to the road. The present opening from the hall to the corridor

was probably once an external doorway. The great fireplace in the hall, with its moulded stone jambs and wooden lintel, and the four remaining wood mullioned windows seem to date from the end of the sixteenth century. The stables, once a pair of cottages, seen at the right of Fig. 13, helped to govern the shape of the extensions to the house. The steep slope of the site complicated the problem of where the new entrance should be placed. It was not desirable to pass the back door on the way to the front, or to have to cross the garden. A very ingenious solution was adopted which arose out of the slope of the ground. The kitchen was built out over the forecourt at the south-west corner (Fig. 10). The cloister thus formed leads from the entrance door on the roadside to a flight of brick steps under the scullery (Fig. 9), and so up to the stone-paved walk on the east side (Fig. 15). In order to connect the old building with the new kitchen quarters the roof was carried down and a corridor built (Fig. 17), from which there is access both to the dining-room and to the big library. The latter, with its open roof of elm, is a delightful feature of *The Mound*. The walls are lined with a wealth of books on folklore and those aspects of early history with which Sir Laurence Gomme's name is so closely associated in the world of archæology (Fig. 18). At its southern end is a gallery, and opening from it a little bedroom. The other bedrooms are approached by the hall staircase, and very pleasant they are with their walls of timber and plaster, and dormer windows nestling under the thatch. The sitting-rooms are homely, the walls covered with wide elm boards and fillets covering the joints.



16.—THE TERRACE FROM THE NORTH.

On the south side of the forecourt are two old cottages which were once entered from the road, but now from the forecourt. Downstairs they serve as games-room and storerooms, and above are servants' bedrooms. The two remaining timber-framed cottages to the south have been turned into an excellent stable (Fig. 13). The floor was taken out of one of them and the timber roof trusses look very picturesque. The other was turned into two loose boxes



18.—THE LIBRARY.

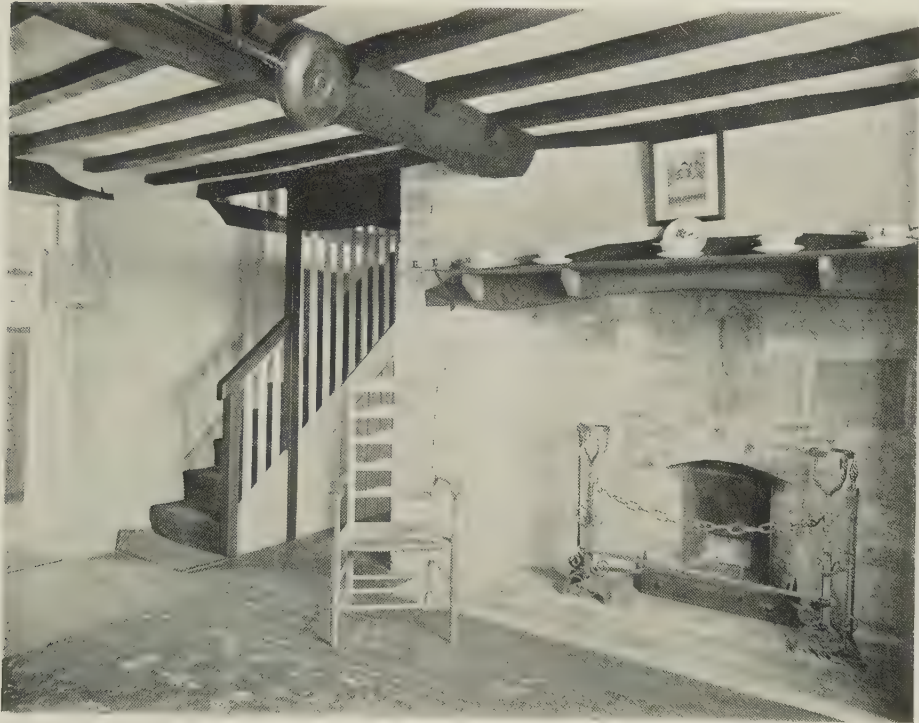


17.—THE CORRIDOR.

and the upper room utilised as a loft. On the sites of the forecourt and stable-yard were cottages, the materials of which were used in the new work.

Sand was obtained in the making of the garden, which helped to make The Mound as the pictures show it at a very low cost. The total expenditure, inclusive of a hot-water radiator system, the building of all garden walls and fences, levelling and forming the garden, setting up the summer-house, etc., was less than fourteen hundred pounds, a result most creditable to the skill and economic zeal of Mr. Austin Gomme. The whole work shows the real vitality of modern vernacular building when it is

done with sympathy and sincerity. Many young architects devote a large part of their earlier professional years to labours of this sort, and it is greatly to be desired that it will become a more usual way. Not only does it ensure the right handling of historical work, which is disappearing all too rapidly, but it has a great educational value for the architects themselves. They thus become intimately acquainted with those subtleties of treatment which make our old domestic buildings a source of abiding delight and inspiration.



19.—THE HALL.

CHAPTER II.—QUENNEL HOUSE, PLAISTOW, SUSSEX.

Mr. Basil Stallybrass as an Exponent of S.P.A.B. Principles—Jerry-building in the XVIth Century.—The Screw-jack at Work—Foundations Laid Four Centuries Late—Typical Planning of Sussex Yeoman's House—The Baby-spit.

NOT only is Quennell House a particularly attractive example of a small brick and timber Sussex homestead of the sixteenth century, but it exhibits the delightful results of faithful repair, done in accordance with the precepts laid down by the Society for the Protection of Ancient Buildings and under the personal supervision of Mr. Basil Stallybrass. The condition of the house was little less than woeful. The builders of "Quennells" must also be accused of providing defective foundations. In the course of years the building had sunk so considerably at its north end that it was no longer possible to walk upright beneath the floor beams. Drastic action

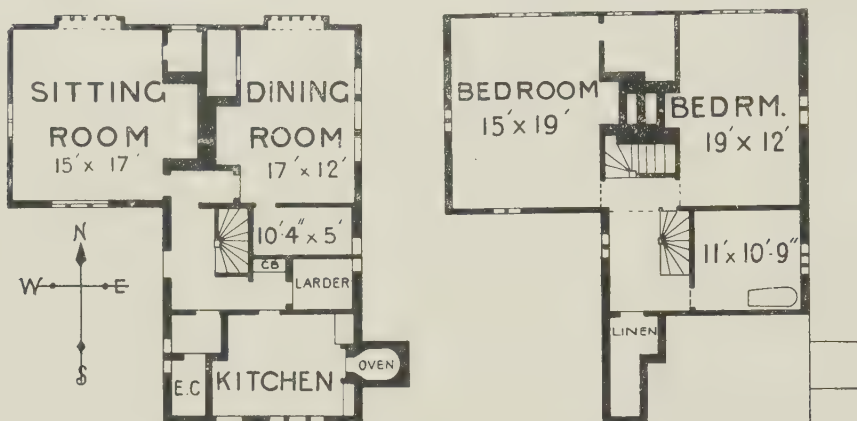
was necessary. One way to deal with the situation would have been to take down the timber frame and rebuild it. Not many years ago, no doubt, this course would have been adopted without further thought, and that intimate character of Quennell House, which marks it as an example of the Sussex building tradition, would have been entirely destroyed. Mr. Stallybrass chose the less obvious and more difficult way of raising the sunken part bodily by means of screw-jacks. The rough Horsham stone slabs, which covered the roof, were so displaced by time and settlements that it was necessary to take them off for relaying, and the temporary absence of their great weight materially assisted the delicate business of lifting. This operation was attended with perfect success, and at the same time stout foundations and a damp



20.—OLD SUSSEX TILE-HANGING.



21.—A TYPICAL SUSSEX HOMESTEAD.



22.—GROUND FLOOR AND UPSTAIRS.

before being taken down, but exact note was made of the old surface.

The tile-hanging of the walls is very old, but not contemporary with the oak framing of the house (Fig. 20). It was doubtless added at some time, perhaps early in the eighteenth century, when the wattle and daub panels between the big timbers had shrunk and the wet was finding its way in.



23.—FROM THE WEST.

course were inserted beneath every wall, and a layer of concrete underneath all the floors, the stone paving flags being numbered and relaid in their old positions. It is practically impossible to detect that the stone roof slabs have ever been disturbed, because not only were they numbered in like manner

The care with which the jacking-up of the whole building was accomplished can hardly be better illustrated than by this simple fact—not a tile on the tile-hung walls was broken. The necessary repairs to the framing were carried out on very conservative lines. Only the decayed parts were removed and the timbering made good with pieces of sound English oak fitted to the old on either side. Similar care was taken in the renewal of the lath and plaster panels

which had succeeded the original wattle and daub. Nearly all the old window glazing was releaded, every scrap of old glass being retained. Where a new casement was added here and there, it was made by the local blacksmith, who also wrought the additional door fastenings, so that the house is to-day as much the outcome of local craftsmanship as when it was first built.

The original plan was typical of the Sussex yeoman's homestead, a simple grouping of rooms round a great central chimney-stack, with a stone-flagged kitchen to the west.

To the east was a smaller parlour paved with brick in later years, when the house was converted into a pair of labourers' cottages. The dairy, the staircase and an out-house were behind in a southern addition. In remodelling the house for present use, it was desired to add nothing outside to what was already a complete picture, and to disturb the internal character of the rooms as little as possible. The stone-flagged kitchen



24.—FROM THE NORTH-EAST.



25.—THE SOUTH-WEST ANGLE

became the sitting-room (Fig. 27), with the addition only of a new oak floor in planks of great width. In the great chimney which rises from the open hearth is what is called a "sheep loft," said to have been used to hide a stolen sheep in the days when that form of attaching other folk's goods, if discovered, led promptly to the gallows. Still more attractive is the wooden attachment to the great beam, which served as socket to the "baby-spit." This ingenious apparatus was an upright post to which the youngest Quennell of the day might be tethered by a strap, so that he circulated freely without peril of straying into the fire. Here, surely, is a wise and simple device which might well have a second spring in modern nurseries. It is pertinent to ask whether, with all our laborious schemes for amusing our babies, we get so near to the essential virtues of an informal circus.

The old parlour has become a dining-room and the slip of space opening



26.—THE FIRST FLOOR LANDING.



27.—THE SITTING ROOM FIREPLACE.

out of its south side an embryonic library, or, if that be too high-sounding a name, a book store. The outhouse was turned into a kitchen, which made a new chimney necessary; but as it is built of the local wood-burnt bricks and of ample girth, it accords well with the older work from which it rises. Beyond the kitchen was built a wall connecting the house with the wood store beyond, and forming a sheltered yard. The fine old staircase and landing (Fig. 26) were not touched and the bedrooms remain unaltered, except that a bath found its way into one of them, which is used as a dressing-room. A good linen store was contrived under an unused portion of the roof. In the attic are a bedroom and a large box space, which are not shown on the accompanying plans (Fig. 22). The internal treatment of Quennells was, of course, eminently simple, but panelling remained in two rooms and was carefully repaired. Elsewhere the papering was scraped off and the timber studding exposed to view, the grey oak and light-coloured plaster forming a quiet background for furniture and window hangings. Altogether the house as it stands to-day between orchard and meadow, with the remains of the old garden between it and the deep-sunk lane in front, and guarded by its fine barns and granary, are a model of what can be done to repair without "restoring," when there is a sympathetic owner like Mr. Marshall and a zealous and able architect like Mr. Basil Stallybrass. It must not be supposed, however, that this is a kind of work which can be done by contract with a written specification as the sole lamp to the feet of the local builder, and the architect visiting the site every week or so, as is usual where new works are in progress. Mr. Stallybrass was on the spot the whole time and personally supervised every scrap of the work; and this is the ideal arrangement to ensure that close attention to detail which is the essence of dealing successfully with an old building.

CHAPTER III.—NETHERGATE HOUSE, CLARE, SUFFOLK.

A Typical East Anglian Half-timbered House Repaired Under Mr. Munro Cautley's Supervision—Early Sixteenth Century, Enlarged 1644 and at End of Seventeenth Century—Carved Timbers Rightly Cleansed of Plaster—An Early Brick Chimney.

CLARE is rich in examples of the delightful craftsmanship which flourished during its time of commercial prosperity. In the sixteenth century the East Anglian clothiers were wealthy folk, and their architectural zeal has left many monuments in church, house and guildhall. Clare can probably boast the earliest inn sign in the country, in the shape of the base of a large fifteenth century oriel on the White Swan Inn, on which is carved a swan, with small trees of conventional design, shields of arms, etc. Close to the church is a pargetted house with Elizabethan plasterwork boldly modelled, and the date 1473. Although the date itself was set up in a later century, indeed long after the plasterwork was done, the bones of the house are, no doubt, of the fifteenth century.

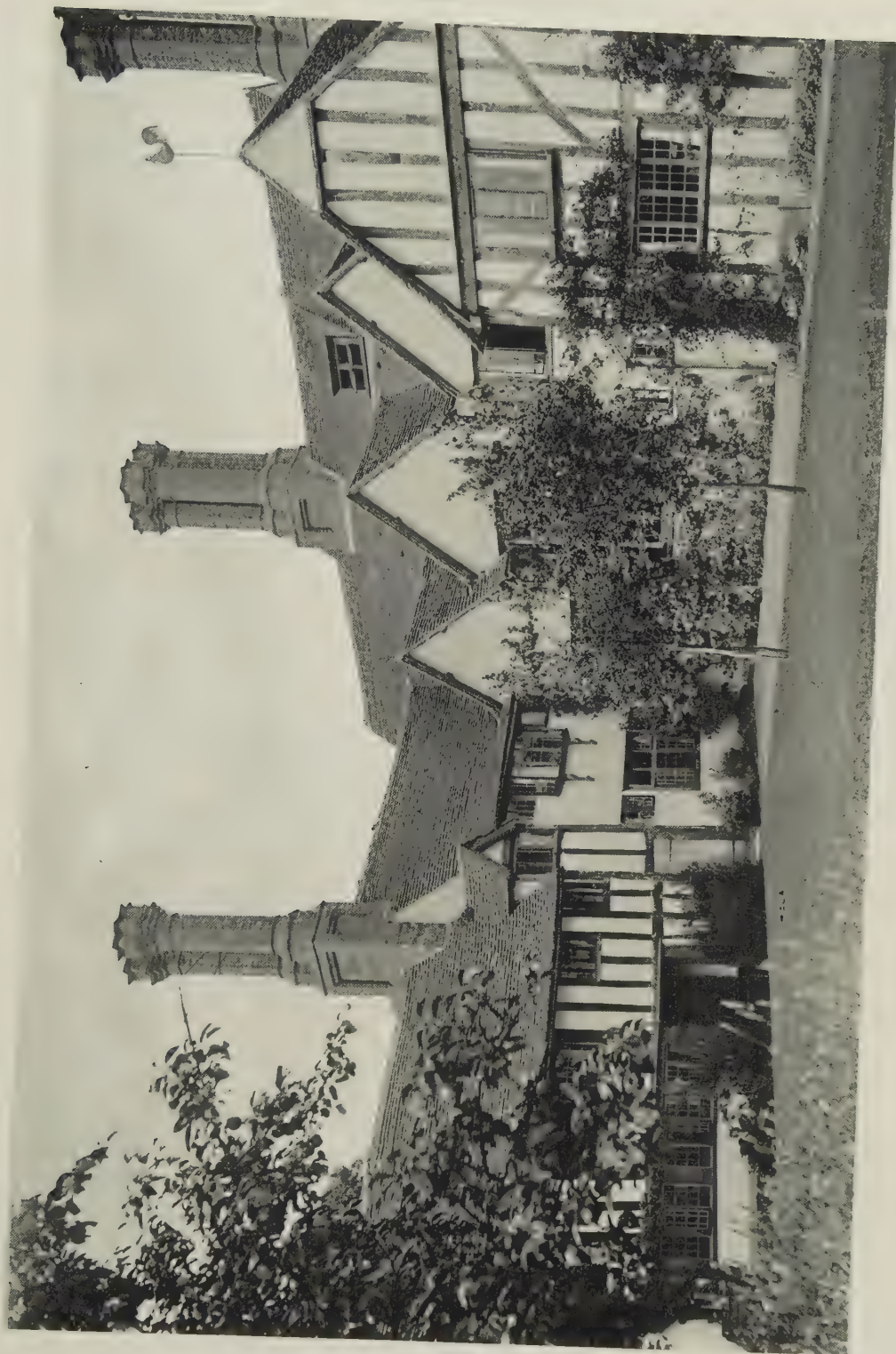
Nethergate House is a very typical example of East Anglian half timber-work. Although it has received additions thrice since it was built early in the sixteenth century, and was remodelled a few years ago to fit it for modern

habitation, the various changes have but added to the interest of the building. In the general outlines of its plan it represents the original building with sufficient accuracy to make it thoroughly typical.

Entering on the north-west side (Fig. 28) from the street called Nethergate, we find ourselves in a large hall (Fig. 31). On the right is a great open fireplace, which is



28.—ENTRANCE FRONT.



29.—GARDEN FRONT.

singular in being placed athwart the western end, instead of at the side. The fire opening is spanned by a thick oak board which indicates its fifteenth century provenance, and is carved with two rows of battlements.

Similar boards are used in Clare church to hide the wall-plates of the nave and aisle roofs. It seems very probable, therefore, that this example served a like purpose in some building such as the church of the Austin Friars at



30.—A CARVED BEAM.

Clare, and that it was brought to Nethergate House when the church was destroyed in 1539, after the Suppression. At all events, there is no more definite evidence as to the date when the house was built, and none at all as to who built it. As originally planned, the part of the building inhabited stopped at what is now the living-room, which was formerly the kitchen. The garden-room (Fig. 35) seems originally to have been a stable, altered at some later date by the provision of a floor, and used on the ground floor as a scullery and wash-house, and above as a loft. The building beyond might also have been a stable. At the other end of the house a wing stretched out from the main block south-eastwards, but this has been destroyed within living memory. The first serious change made was the provision of the delightful early Caroline staircase (Fig. 33) which goes up from the south-west corner of the hall and leads to the westernmost rooms of the house. It is wholly of oak with turned balusters, and the newel-posts have acorn heads. Scrollwork and arabesque carving have been lavished on its construction.

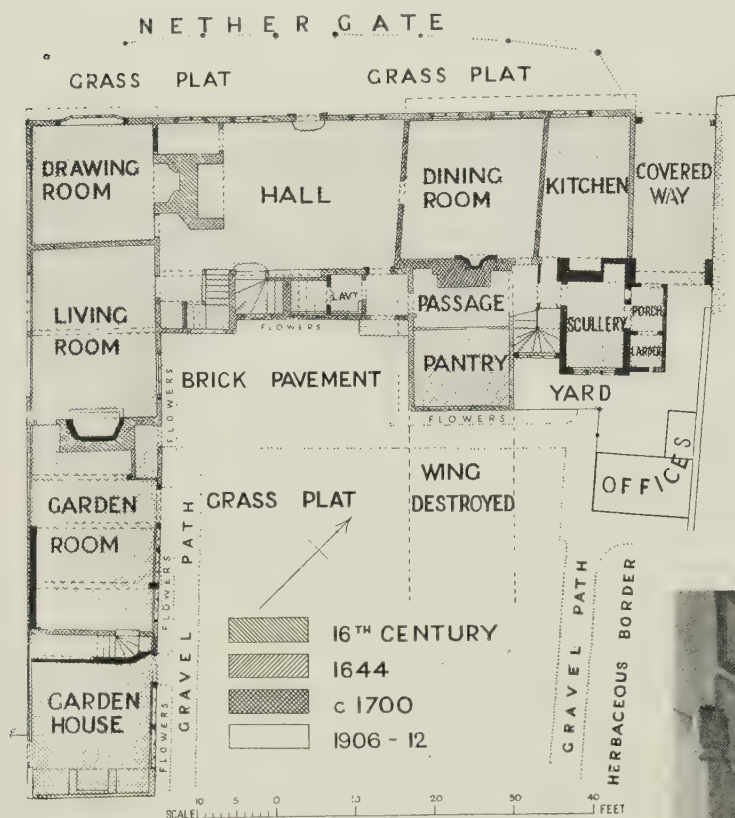
This addition can definitely be attributed to one Francis Cross, who apparently succeeded to the property in 1644, on the death of his father, also a Francis Cross. His initials, and those of his wife, appear on the lintel of one of the dormers, but his work did not stop there, for he either opened out new windows or repaired old ones in various parts of the building. He also added the raised hearths, in two cases with marble paving, which remain in several of the upper rooms. Some time during the reign of William III a later owner made further changes, the most

notable of which is the provision at the south side of the hall of another staircase, which gives access to the eastern part of the building. At the same time, the partitions of the dining-room were rebuilt, and the walls were covered with painted deal panelling typical of the period. It is odd to observe that in those days, when symmetry was such a feature of architectural treatment, the partition walls were built askew, so that none of the angles in the room is a right angle. One of the bedrooms (Fig. 36) was remodelled at the same time. Considerable alterations were also made to the front of the house. The roof of the middle portion above the hall was raised and the wall plastered over. Two dormer windows were provided in the attic, and a pedimented hood set over the front door, on which the contemporary brass knocker remains. The



31.—THE HALL.

east and west parts of the front, however, remained unchanged. The horizontal beams of the projecting upper storey (Fig. 30) are carved with a characteristic running pattern of scrolled leaves of a type very common in neighbouring churches built early in the sixteenth century. The little pendants at their ends are seventeenth century additions. Until recently, all this half timber-work had been covered with a coat of plaster, but it was removed at the recent reparation of the house, as the timber-work was clearly intended to be exposed. The chimneys are also delightfully typical of East Anglian brickwork, though only one of them is original, the others being copies built when the house was lately remodelled. Again, during the eighteenth century a bedroom was



32.—GROUND FLOOR PLANS.

altered by the provision of a George II. mantelpiece in white marble, surrounded by a wood frame with egg-and-tongue mouldings. The early Tudor moulded joists of the hall and dining-room are at present hidden by plaster ceilings.

Nethergate House had a rather checkered career during the nineteenth century. It was alternately used as a boarding school, a plumber's shop, and again as a school. When it was bought by Miss Jefferies (now Mrs. W. H. St. John Hope) in 1906, a good deal needed to be done to make it habitable. The repairs, however, were effected in a very careful fashion, with the advice of Mr. H. Munro Cautley, who contrived the gallery of intercommunication on the first floor. The chief changes were in the

uses of the various rooms. What was originally the kitchen was turned into the living-room. The doorway from the hall is contemporary with the adjoining Caroline staircase, and the stout oak timbers of its ceiling and the moulded wood mullions of its broad Caroline windows are unscathed. Beyond it is the garden room with its beamed ceiling, which probably dates from 1644 (Fig. 35). The wide entrance to the garden is



33.—THE STAIRCASE OF 1644.

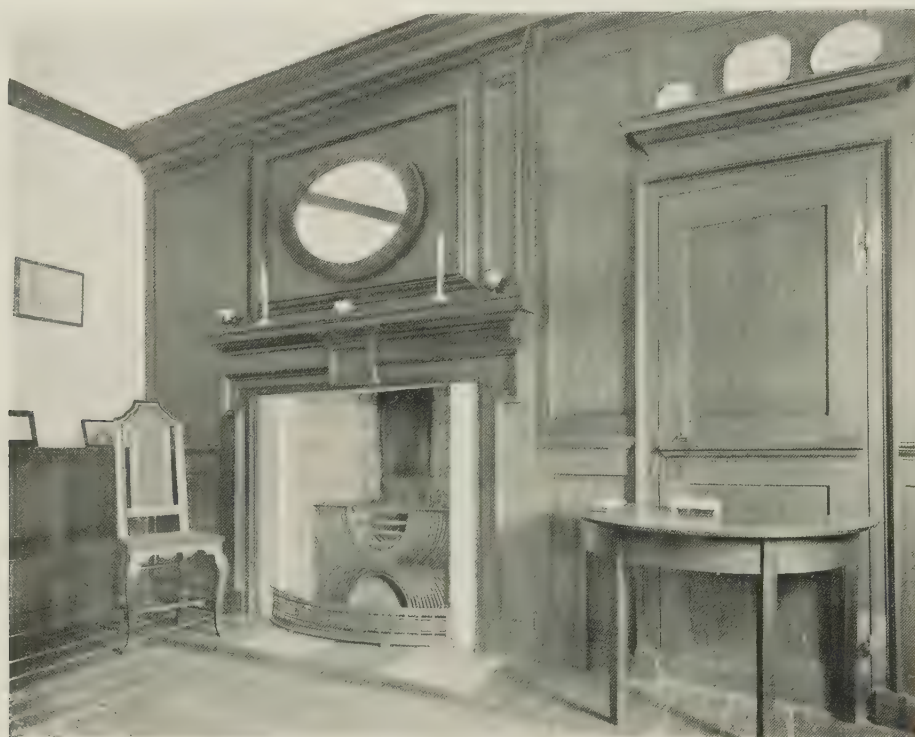


34.—THE LIBRARY.



35.—THE GARDEN ROOM.

filled by a fine old Tudor door, rescued from the destroyed Ram Inn at Ipswich. Above the garden room was a loft with a low plaster ceiling. This was removed, and the old open roof ceiled between the rafters, an alteration which turns it into a very delightful library (Fig. 34), reached by a little staircase now at the south end, but formerly at the north end of the garden room. The drawing-room at the west corner of the entrance front was altered by the provision of a bay window copied from a Caroline oriel upstairs, in place of a mean modern erection which defaced the room. The room to the north-east of the dining-room was turned into the kitchen, and a new



36.—A PANELLED BEDROOM.

scullery and offices added behind it. The garden front (Fig. 29), with its delightful medley of gables, its great brick chimneys and its lively half-timbered walls, is a good example of the fancy that informed our early house architecture.

It says much for the skill of those sixteenth century builders that the timber walls, with their interspaces filled with rough wattle-work of hazel and a pugging of clay and chopped straw, should have stood so well to this day. Unlike some of the buildings illustrated in this volume (such as The Mound, Long Crendon), which have been brought into pleasant modern use by combining several old cottages to make one spacious dwelling, Nethergate House was one only from

its first building. It thus reveals the gradual development of the English house in a peculiarly satisfying way, and in its present form shows how readily the vandalism of the nineteenth century may be purged from a fabric by judicious repair and renewal in the spirit of the old builders. It has, however, other charms than those of the fabric. In summer-time the garden affords a feast of rich colours and sweet scents, and is the more beautiful by reason of the stream which forms its southern boundary. Within the house homage has been done to the spirit of antiquity by the exclusion of all modern furniture. Just as the house itself represents the gradual change from mediæval ways of building to the quiet dignity of the eighteenth century, so do its contents mark the slow flux in style and craftsmanship, and, incidentally, the informed taste of its present owner.

CHAPTER IV.—AN OLD COTTAGE AT PEASLAKE, SURREY.

From Four-roomed Cottage to Artist's Home—Half-timber Construction with Brick Backing—Mr. C. R. Ashbee on the Appreciation of Old Buildings.

THE little place illustrated in this chapter is a good example of how an old four-roomed cottage may be turned into an artist's home. When Mr. C. R. Ashbee took it in hand its condition was lamentable. Floor-joists, roof, stairs, doors and windows were in very ill repair, and what is now one sitting-room was divided into two. But it had possibilities. Perched high above Peaslake Village on the top of Mackie's Hill, it looks across the common, and its remoteness made it an ideal retreat for a painter, but a studio was lacking. This want was made up by adding a wing which is, in effect, a fine open-roofed barn. The oak timbers of more than one old destroyed barn were available, and the roof of the studio is almost wholly built of them. Its attractiveness is much increased by a stairway and gallery (Fig. 41), which lead to the two bedrooms on the first floor, and its practical merit is ensured by a big north light. As the old cottage was of half-timber construction, the

new studio wing (Fig. 40) was built in the same way; but the timber is backed by four and a half inches of brickwork to ensure dryness. New doors and windows were inserted and the cottage was re-roofed. All the new timbers were worked with the axe by a local builder, so that the character of the old work might be carried on, and the cost of the whole amounted to four hundred and sixty pounds. In all this work, simple as it is, there are the signs of thought and of patient acceptance of things as they were. Few men have had more experience of the repair and reconstruction



37.—THE WEST CORNER.



38.—PLANS OF COTTAGE.

of small country buildings than Mr. Ashbee, and those who know the Cotswold villages have reason to be particularly grateful to him. Not only has he restored some scores of cottages in that district, but his work has done something towards creating a public conscience in the matter. It may be admitted as an axiom that it is often as expensive to repair an old and dilapidated building as to pull it down and build afresh. None the less, every nerve should be strained to save the



39.—THE ENTRANCE FROM THE COMMON.



40.—THE ADDED STUDIO WING.

old work, for it is an expression of craftsmanship that can never be reproduced ; it is, in fact, a piece of history. It is necessary, however, if villages that have been defaced are to be recreated in a new spirit of beauty, that people should look into their buildings a little closely. Here we may quote Mr. Ashbee, whose writings on the subject are helpful : " People will appreciate an old building if it be picturesque, or if it be built by somebody whose name they have heard ;



41.—IN THE STUDIO.

that is, if it appeal to their pictorial sense or to their literary sense. They do not understand it for its construction or beauty. If it happen to be disguised, as old buildings often are, with bad or commonplace additions, they may ignore it altogether. The name of Sir Christopher Wren has saved many a building, and the fact that he could not be proven its author has lost us many more. We are a foolish and half-cultured people ; and that ' principle of beauty in all things ' which we enjoy in the poetry of Keats we deface, obliterate and forget in the poetry of Thorpe, of John of Padua, of Gibbs, of Pugin, of the hundred and one little lyrics of stone that such as they have inspired by the wayside."

All this is exceeding good sense, but it is in no way a plea for the preservation of damp and insanitary cottages *as such*. Damp and bad sanitation must

obviously be destroyed, but every effort should be made before the cottages are destroyed with them. If the principles upon which the Society for the Protection of Ancient Buildings works were widely known, many a cottage could be saved and made perfectly habitable for the same or less money than would be spent in building anew. At the same time, the village would retain its beauty and interest, which even now have a money value and will be worth more as education in taste covers a wider field. When the money spent on the

repairs and additions to the Peaslake cottage is translated into cost per cubic foot, we get a price of less than fivepence-halfpenny. A similar building, built new from the ground in the same fashion, would certainly have cost more, and it would have lacked the character of the old work without offering any compensating merits.



42.—THE LIVING ROOM.

CHAPTER V.—PAYCOCKE'S, COGGESHALL, ESSEX.

The Home of a Mediæval Cloth-worker—A Delightful Will—Linen-fold Doors—Sixteenth Century Carved Beams—A Projected Demolition Stayed.

PAYCOCKE'S is, like Nethergate House, a notable example of the richly treated timber houses which mark the prosperity of the mediæval cloth-workers of East Anglia. A few years ago it was acquired by Mr. Noel E. Buxton, M.P., who thus brought back into Buxton ownership a house which

had belonged to his family for about two centuries before 1751. The first knowledge of Paycocke's comes from the will of John of that name, who in 1505 devised to his son Thomas "my house lying and bielled in the West Street of Coggeshall afore the vicarage there." On the exquisitely carved oak rafters of the hall ceiling are the initials "T. P." and "M. P.," accompanied by a merchant's mark which was used by succeeding Paycockes. The initials "T. P." and the same mark are also to be found on the carved oak frieze which runs along the street front, and they may safely be attributed to Thomas Paycocke, third son of the John Paycocke who died in 1505. John was a prosperous man, and doubtless built the house for his son and daughter-in-law, Margaret, whose initials, "M. P.," appear on the hall ceiling. Quite likely it was a wedding



43.—STREET FRONT FROM NORTH-WEST.

gift to start the young people in life. Thomas Paycocke died in 1518, and his will is a delightful and characteristic document. Among many pious bequests he provided for a "tryntall of priests" to be at his burial and at "dirige, lauds and commendacions." A month later three masses were to be said. Children with torches were to be at his burial, and on the "month day" twenty-four of them were to attend in rochets with tapers in their hands, "and as many as may be of them, let them be my god-children." Nor did Paycocke forget the clergy of his own and of the neighbouring towns, where he also had family and business interests. The Abbot and Convent at Coggeshall were to have a broadcloth and money for masses and tryntalls. The Friars of Clare not only received twenty shillings, but at the next Lent after Paycocke's death "a kade (cask) of red herring." The Grey Friars of Colchester and the Friars of Maldon, Chelmsford and Sudbury had bequests for masses and the reparation of their houses. Nor did he forget his civic duties. Sixty pounds he left to repair the "foul ways"—a town-planner born out of due time! To Margery and Margaret Horrold he left twenty pounds apiece. Apparently Margery was a troublesome lady, for Paycocke adds, "if the said Margery make any business and trouble with my executors, I will that her part be otherwise bestowed." The craftsmen who



44.—THE BIG DOORWAY.



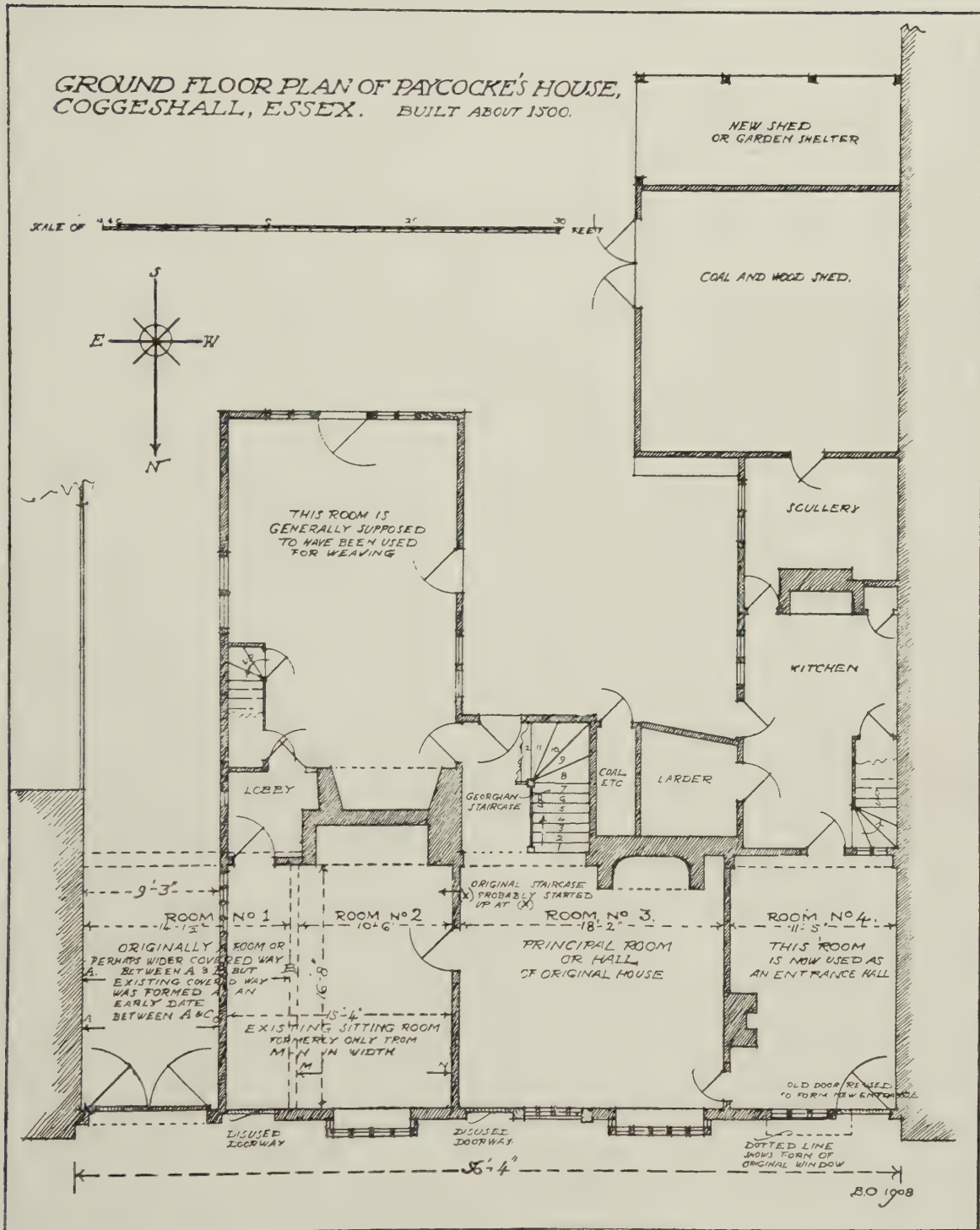
45.—THE GARDEN SIDE.

John of that name, who died in 1584, the parish register records that he was the "last of his name in Coggeshall." Soon afterwards, Paycocke's became the property of the Buxtons, who have been Coggeshall men from the middle of the sixteenth century until now, and had intermarried with the Paycockes. They held the property until the year 1756, when it passed into other hands for more than a century and a half. The house itself, in its first form, was probably a simple oblong. The projections on the garden front seem

worked for him had good reason to bear him in pleasant remembrance. There are bequests of money, gowns and doublets to his weavers, fullers, carders and spinners. The house which is now illustrated was to go to a child expected but yet unborn, of whom we know nothing—or, indeed, if he or she survived to inherit. The next owner was a Paycocke, but of

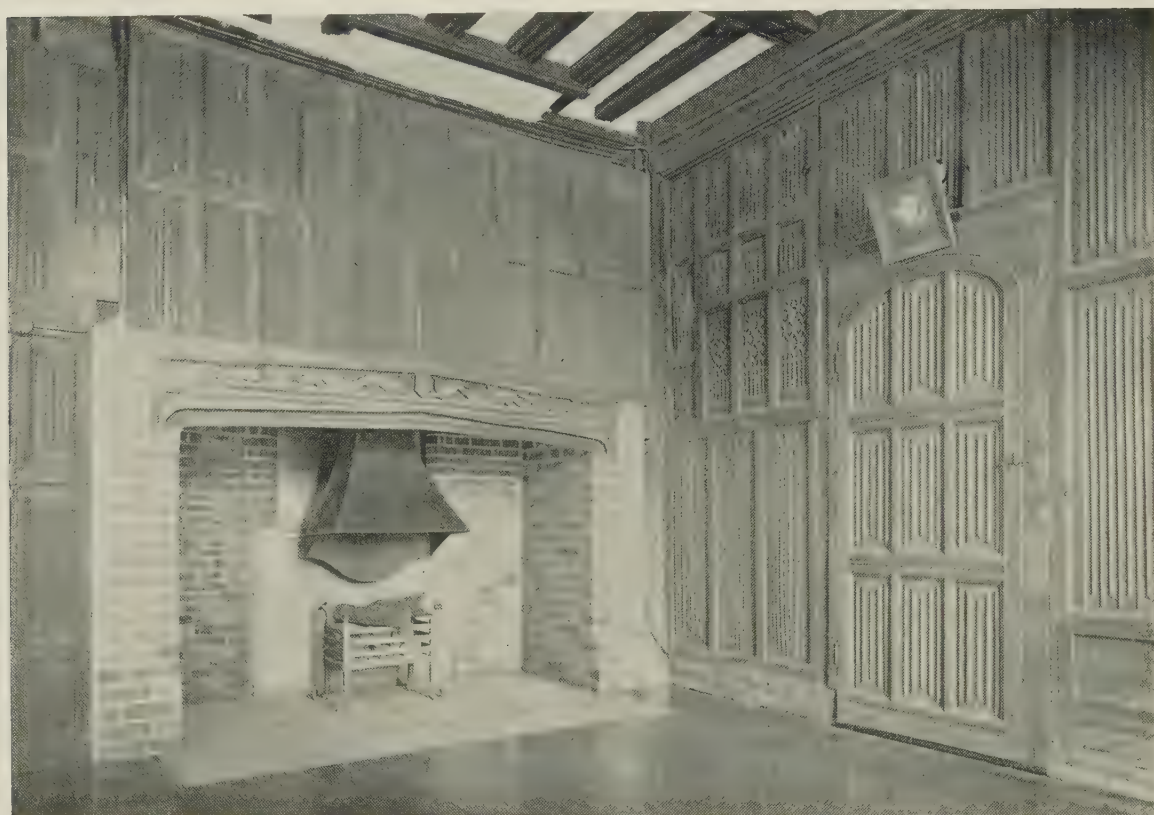


46.—BEAMS IN HALL.



47.—GROUND FLOOR PLAN.

to be of later date. It is built wholly of oak framing, with great posts more than a foot square. Its original plan consisted of four rooms on the ground floor and four or more above. It must have been soon after its first building, perhaps in the time of Thomas Paycocke, that the inconvenience became apparent of not being able to get to the back save by passing through the house. A broad way was therefore cut through from the road to the garden at the eastern end of the house ; but the change cannot be regretted, because it made necessary the magnificent pair of linen-fold panelled doors which appear in Fig. 44. As this



48.—THE PANELLED ROOM.

passage occupied the best part of one of the original rooms, the remaining portion was thrown into the next room, which thus shows two ceiling treatments. There are plain, chamfered beams in the original eastern room (marked Room No. 1 on Mr. Basil Oliver's plan in Fig. 47), and elaborate roll mouldings in Room No. 2, with which it is now incorporated. About the same time, this enlarged room was lined with linen-fold panelling (Fig. 48). In the present day, when it is so fashionable to restore old houses by adding scraps to them rescued from other buildings, it is of interest to note that the Paycockes were

of the same mind. The gateposts of the great doors of the passage way were certainly not new when fixed, for the mortices of the sill are much above the road-level, and neither the initials nor mark of the Paycockes appear anywhere on the gateway. The hall ceiling was the most elaborately treated of them all. The beams and rafters (Fig. 46) are carved with delicate tracery, with a hint of Flemish influence, such as is seen in many Essex churches. It goes to show that the craftsmen of those days knew no distinctions between domestic and ecclesiastical work. They just carved the beautiful conventional detail of their time on whatever building called for decoration. The staircase is not in its original position, which was probably at the spot marked on the plan with a cross.

Some time, probably during the nineteenth century, the house suffered some destructive alterations. The old habit of treating most rooms in simple houses as passage rooms led to the setting up of a partition, and much of the carved work was ruthlessly cut away to serve the needs of a new standard of convenience. Most of the internal work was plastered over, and much of the old work about the windows destroyed to make way for modern frames. About twenty years ago Paycocke's passed through a time of great danger. It was proposed to demolish the house and to use its timbers and carvings in another building. Happily, vigorous protest was made, and fortunately with success. The house was bought by Mr. Charles Pudney, who did some necessary repairs, including a new roof. When it came into Mr. Noel Buxton's possession further work was undertaken under the direction of Mr. P. M. Beaumont. A plague of pale blue paint which vulgarised the oakwork of the hall was removed, the plaster which hid the ceilings was stripped off, and the fine carved beams revealed in all their original beauty. Some of the detail, indeed, both within and without, had wholly disappeared. The technique of the renovations, including the new windows on the street front, is satisfactory for what it seeks to be, but I cannot approve the conjectural "restoration" of oriel windows. With this point, however, I have dealt in the Introductory Chapter. In other respects Paycocke's once more stands out as a fascinating example of the beautiful carpentry of the end of the fifteenth century.



49.—A BEDROOM.

CHAPTER VI.—VANN, HAMBLETON, SURREY.

The Surrey Way of Building Barns—Modern Devices for Making Them Habitable—Mr. Caroe's Enlargement of the House—Marked Plumbing, a Return to Mediæval Methods—The Planning of Kitchen Offices.

THOUGH Hambleton is only a few miles from Godalming, and Surrey is too quickly yielding even its remoter sites to the builders of new houses, Vann keeps its air of seclusion unharmed. The site is fortunate in having a long history. It appears in early Surrey documents as La Fenne or Fanne. Emma and William of that name were at law in the last year of the twelfth century. Eighty years later we come on Thomas de la Fenne, and in the middle of the fourteenth century one Henry Husse held lands in Fanne and Godalming. These entries establish the name as an old one; but there is no record of the building of the earliest part of the house now illustrated. What is now the morning-room seems to belong to the end of the sixteenth century, and was no more than a little cottage. At its northern end a small piece was added in Georgian times. The barn, which serves now as a big music-room (Fig. 56), the corridor leading to it (Fig. 58), and the motor shed cannot

be dated with any certainty. They are characteristic Surrey barns, and may have been built in the seventeenth century. This traditional way of putting them up probably lasted for two hundred years. The kitchen quarters to the north are wholly modern, but accord well with the old work. The treatment of an old barn in order to make it comfortable as a living-room needs considerable thought, and the admirable method



50.—FORECOURT AND WELL.

employed by Mr. Caroe must be described. The old weather-boarding, which made no pretence of keeping out wind and rain, was faced with rough elm-boarding, which has quickly weathered to a pleasant tone. Between the framing were introduced layers of one of the patent sheetings which have asbestos for a basis. The inside of the framing was covered with fibrous plaster, and finally elm-boarding



51.—THE PERGOLA:



FIG. 52.—PLANS OF GROUND FLOOR, GARDEN AND FIRST FLOOR.





53.—FROM THE NORTH-EAST.



54.—FROM THE SOUTH-WEST.

in large widths was nailed on to make the inside surface of the wall. The nails used are zinc-headed, and thus defy rust. If the two air spaces are counted, there are now seven substances between the inner and outer air. By this means the character of the barn was kept, yet it was made warm and wind-tight, and the risk of a serious fire was very greatly reduced. The oak flooring was put down on a layer of asphalte over a bed of thick concrete, which covers the whole of the ground occupied by the house. This is a useful provision for houses on a clay soil. As is becoming in a Past-Master of the Worshipful Company



55. THE PORCH.



56.—MUSIC GALLERY IN BARN.

of Plumbers, Mr. Caroe has given careful attention to the plumbing throughout his country retreat. It was done on the system of "marked work," by registered plumbers. Each man employed stamped each piece of work done by him with his number. Should any defect arise, it can be traced to the actual worker responsible for it. This system recalls the practice of the Middle Ages, when every craftsman had his mark and used it on his handiwork. Goldsmiths and silversmiths have never lost this admirable old custom, and its revival by plumbers is a good sign. It helps to restore the idea of the individual responsibility of the workman for the product of his labour. In days when machinery has almost wholly usurped

the place of handicraft, this system is obviously capable of only partial revival; but in so far as it can be applied, it marks a healthy tendency. A good feature of the plan of the house (Fig. 52), as rearranged by Mr. Caroe, is the apparent absence of the less attractive features of servants' offices, such as a back-yard. These offices and the gardener's quarters are arranged in a building which surrounds the entrance courtyard, and



57.—PARLOUR AND STAIRS.



58.—CORRIDOR LEADING TO THE BARN.

are thus wholly out of sight. Such a plan works well and avoids an unsightliness common to many small country houses.

The garden has been laid out very effectively, and the pergola on the east side, built with stout piers of masonry, is an attractive feature (Fig. 51). In the forecourt is a pretty well with a rough stone base, in which rock plants find a home (Fig. 50). Altogether Vann is a very satisfactory example of an old Surrey farmhouse. Its weather-boarding and tile-hanging, its simple and solid brickwork, are of the essence of a country tradition of building. The broken outlines of its mass tell the story of successive accretions, and of these not the least pleasant are the latest.



58A.—PARLOUR FIREPLACE AND CEILING.

CHAPTER VII.—LITTLE LODGE, CHAILEY, SUSSEX.

A Work of Reparation by Mr. Walter Godfrey—Change of Entrance and Reversal of Ground Plan—Re-use of Old Materials—Fireplace Hood Built of Old Well Bricks—Lowering of Floors.

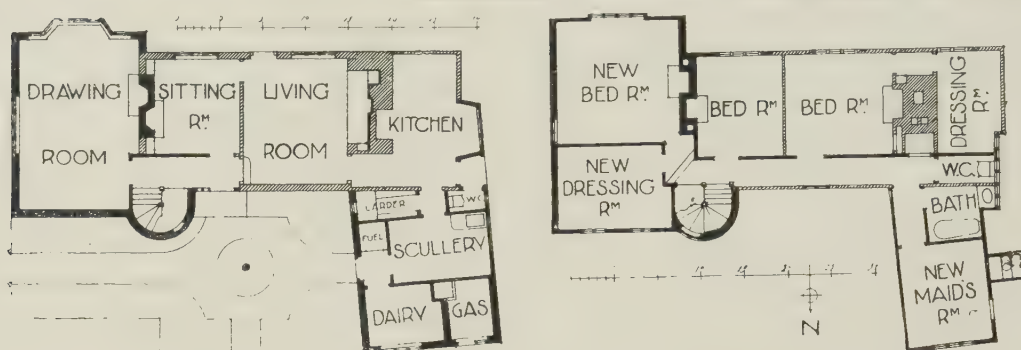
THE work done at Little Lodge by Mr. Godfrey illustrates in the main two good points which should always be considered when a little old cottage is to be altered and enlarged, viz., change of entrance and the re-use of old materials. A main entrance on the south side destroys the privacy which is so desirable on the chief garden front. Little Lodge was entered originally on the south side, by what is now the garden door into the living-room (Fig. 62). The staircase went up from the north-east corner of that room to the bedrooms, and the space occupied now by the sitting-room and staircase passage was occupied by two store-rooms. The present kitchen is an enlargement of the old scullery. Mr. Godfrey built an altogether new staircase in a round projection, and added a drawing-room with bedroom and dressing



59.—FROM THE NORTH-EAST.



60.—THE NORTH FRONT.



61.—GROUND AND FIRST FLOOR PLANS.



62.—THE SOUTH SIDE.

room on the east side. The new kitchen offices wing, with, over it, a bathroom and maid's bedroom, turned the original oblong into the present "L"-shaped house. Little Lodge, therefore, now follows the accepted modern practice of having the entrance on the north side, which leaves the south side private. With regard to materials, the original staircase, the partition dividing the two old store-rooms, and the east wall of the cottage against which the new drawing-room was built, provided practically all the oak needed for the external half-timber work of the additions. Thus it happens that the reconstruction

necessary to turn a labourer's cottage into a little house, and its equipment for the needs of modern life, was encompassed with the use of new material only where it is not seen. This delivered Mr. Godfrey from the need of following the strange devices often employed to make new materials look like old. At the same time, the reversing of the plan was devised so neatly that the minimum of alteration has been made in the old structure.

The fire-opening in the living-room was rearranged by removing the old cooking apparatus and making a fireplace with a brick hood, which goes far to defeat the smoky tendencies of open grates (Fig. 63). Even for the making of this



63.—THE LIVING-ROOM.

hood old materials were available. Several courses of bricks were taken from the top of the old well. As these had been made with a slight curve they were perfectly adapted for their new position. There were, however, other difficulties to face, which are by no means unusual when such a cottage is altered. The rooms downstairs were less than six feet in height from the floor to the under side of the ceiling beams. The ground level was therefore lowered rather more than a foot, the walls were under-pinned, and a broad terrace was cut out on the south side where the ground was eighteen inches above the new floor level. This broad walk, paved with brick and stone, ensures dry interiors, and prevents

the cottage looking as though it had been dug out of the ground. As first built, the walls had a base of rough stone with brick up to the first floor level, and wood framing above. The timbers showed on the north side, but were covered with weather-boarding on the south, and Mr. Godfrey adhered to this arrangement in the new work. The new stair turret was carried no higher than was necessary to provide enough head-room, and therefore does not break the old line of the eaves. The practice of using old materials is sometimes criticised as being an archæological fad. This criticism seems reasonable enough when

old houses are demolished for the sole purpose of giving a sham air of antiquity to buildings otherwise new. In a case like Little Lodge, however, not only were the old oak beams taken from partitions which had survived their usefulness, but they themselves, when examined, showed clear evidence that they had been used for some earlier building. Nothing more, therefore, has been done than to take a leaf out of the book of the old builder of the sixteenth century, who left Little Lodge as Mr. Godfrey found it. The beams of the living-room needed nothing more than to be cleansed of infinite coats of whitewash. There is a practical thought in the provision of a movable section in the floor of the passage over the kitchen lobby. A little winding staircase is almost impossible for the transit of furniture, but by lifting this movable section, which is in effect a large unhinged trap-door, furniture can easily be pulled up to the first-floor level.



64.—THE CORRIDOR UPSTAIRS.

It was necessary for the proper showing of the building itself that the photographs should be taken in the

winter, as otherwise the trees would have blotted it out. The garden, both on the north and south sides, therefore looks somewhat bare, but it has been laid out in a simple and attractive way. The old fruit trees on the south side were carefully tended during the works of repair, and were preserved by the building of brick tubs round their roots. The old cherry tree in the entrance courtyard seems to have suffered some deadly hurt during the work of building, for it showed only feeble signs of life when I saw it, but perhaps it has since taken heart and continues to grace its altered surroundings.

CHAPTER VIII.—THE OLD HOUSE, ASPLEY GUISE.

Typical History of the Rise of a Small Estate—Piety and a Cow—Remodelling of a 1575 House about 1715—Its Recent Repair under Mr. Cowlishaw—A Waggon Ceiling of James I.

THE OLD HOUSE, Aspley Guise, was built as a timber-framed dwelling about 1575. It stands a little away from the main part of the village, and was built by a native who was getting on in the world on acres which he was gradually acquiring and forming into a small landed estate. In Henry VIII's time one John Hardyng was bailiff of the manor at a yearly salary of "twentye shelynge." The Guises, who were still the lords, were seated at Elmore in Gloucestershire, so that Hardyng, and his son who followed him in his office, had a fairly free hand. Yet he was a mere husbandman of the class that had been, and, indeed, still legally were, villeins. That, however, did not prevent his acquiring means, part of which, as his will of 1530 shows, he left in charitable bequests—money to "an honest prest to sing for his soule," a small sum for the repair of roads, "ane kow for a stok to mantene a lyght" before one of the side altars "for evermore." The cow was evidently intended to have a direct and continuous line of descendants. It was Edmund Hardyng, John's great-grandson, who built the Old House some twenty years after Elizabeth had begun to reign. The family had been flourishing in their native village; first the description of "husbandman" had given way to that of "yeoman," and then Edmund, dwelling in a good house on his own broad acres, wrote himself gentleman and esquire, and he and his descendants intermarried with county families.



65.—THE WESTERN CHIMNEY-STACK.

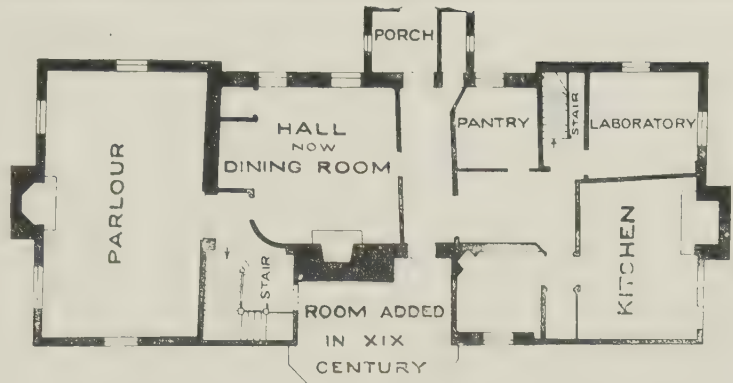


66.—THE GARDEN FRONT.

With the Great Rebellion, however, the time of prosperity ended, and among the "Gentlemen of Quality" who are returned as having "sold their estates and quite gone out of Bedfordshire" in or before 1667 is "Mr. Harding of Aspley." His estate had passed ten years before to a lawyer named Cartwright, whose descendant by marriage, Richard How, was the first of a family that set to work to give something of a classic appearance to the old gabled and timber-framed house.

The gables were hipped, the eaves hidden behind a parapet and sash windows replaced the oak mullions. Later still a stucco porch was added on the north side and a room on the ground floor in the recessed centre of the south front. Thus it was found by Dr. Herbert Fowler when he acquired it in 1906 and sought to give it back something of its old appearance, with Mr. Cowlshaw as his architect.

The plaster was all stripped off and the oak framing, filled in with ancient bricks, was once more revealed. The sash windows, however, were allowed to remain, and this was wholly wise. To have removed them and replaced the long, low



67.—GROUND FLOOR PLAN.



68.—THE GREAT CHAMBER.



69.—DINING-ROOM.



70.—THE PARLOUR.

mullions would have been a mere conjectural replacement in new material, obliterating the historic interest of the How occupation. As seen in Figs. 65 and 66, the exterior of the house is extremely picturesque, and its history can be read on its face.

Though deeply furrowed by age, the massive beams, which no doubt Edmund Hardyng hewed from his own oak trees, still have sturdy hearts to support their burden. The great western chimney-stack exhibits the diapering with burnt ends that was so much in favour with Tudor builders in brick. The windows show the insistence of the eighteenth century to impose its own taste, and the bay-windowed room witnesses to the desire of modern times for increased accommodation.

Inside the same changes in taste are evident. Edmund Hardyng had a central hall

entered behind screens and lit both north and south. To the west was his parlour, to the east his kitchen and offices. Above his parlour was the great chamber, with a waggon ceiling, which gives height and importance to the room. (Fig. 68). The panelling and plaster decorations of these rooms seem to belong to the later years of James I. The panelling of the parlour is divided by fluted pilasters, and the ceiling is divided by cross beams with enriched soffits. (Fig. 70). The stone mantel-piece is of that simplicity which is sometimes, though rarely, found in the early days of Elizabeth, and it may therefore have been introduced at the first building of the house. The ceiling of the great chamber, if somewhat coarse in execution, is of bold design; the central medallion with Cupid darting his arrow is supported by broad, flat bands of strap-work, much jewelled.

Other rooms in the house show the influence of the Hows. The staircase indicates by its balustrading and other details that it belongs to the period of Anne or George I. No doubt the double



71.—ATTIC WORKSHOP AND LABORATORY.

doors of the parlour were then inserted. This alteration probably necessitated the renewal of one or two of the pilasters, which, as the whole wainscoting was to be then painted, were made of deal. The hall, converted into the dining-room, is in the same manner (Fig. 69), and Dr. Fowler has brought into it charming old bits of eighteenth century furniture. But one of the choicest pieces in his possession is the little glazed cabinet in the parlour (Fig. 72). Its stand takes the form of a semicircular side-table with taper legs, but it does not itself quite follow the same line, as its glazed door is slightly incurved. The whole is lacquered in black and gold, and the little lacquered rim of the shelves gives great finish to a piece which joins elegance to modesty.

Dr. Fowler is scientist as well as antiquary, and nothing can be more delightful than his use of the main attic space, where the picturesque lines of the old oak beams consort happily with benches laden with tools, tables strewn with instruments, and shelves furnished with chemicals (Fig. 71). Thus the house, while retaining a full flavour of the past, shows honestly the march of time, and gives the impression of being lived in comfortably, and with taste.



72.—IN BLACK AND GOLD LACQUER.

CHAPTER IX.—THE WHARF, SUTTON COURTENAY, BERKSHIRE.

An Old Barn Remodelled as Annexe to a New House—Mr. Walter Cave's Design of the House in a Later Manner—The Relations of Old and New in Modern Architecture.

TWO miles south of Abingdon is the unspoilt village of Sutton Courtenay, where Mr. Walter Cave designed for Mrs. Asquith a little house of considerable charm. Its frontage is to the village street, and the garden slopes gently down to a backwater of the Thames. With the house itself, however, I am not now concerned, except in relation to its outlying annexe, now illustrated. Standing close by the waterside was an old barn, timber-framed, with brick panels. No attempt was made to add the new house to this, but it was repaired, and yields two fine rooms. The ground floor is used as a big sitting-room (Fig. 75) and the storey above yields a very attractive bedroom, as Fig. 76 shows. It was open to Mr. Cave to design the new house in the fashion of the old barn. He wisely elected rather to strike a later note and to follow the sedate traditions of the little eighteenth century brick houses which are so charming a feature of some of the Berkshire villages. In the result



73.—BARN AND HOUSE FROM THE BACKWATER.



74.—BARN FROM THE LAWN.



75.—SITTING-ROOM IN BARN.

the quiet symmetry of the new building makes a pleasant contrast with the picturesque irregularities of the old barn dented by the battery of time. Although in a different manner, it accords admirably with the old barn.

In such a case as this, an architect is too often asked to design a house which shall have the appearance of age, both by reason of its materials and of an affected plan and outline. Women clients are apt to say, "I want my house to look as though it had *happened*, an irresponsible sort of house, you know." The true answer is that good architecture, like any art worthy the name, does not arise casually, but is the outcome of intelligent thought, and a contrived



76.—BEDROOM IN BARN.

unconsciousness is like the smile of the expert *ingénue*—it does not convince. When an old cottage or farmhouse is being enlarged to make it suit new needs, it is reasonable that the additions shall accord with the old work, though even then they should have an accent of their own to make their provenance clear. To build *de novo* with intent to give an appearance of age is as sensible as to bore worm holes in modern furniture. The latter employment, after a profitable run for its exponents, has now taken its place among the vulgarities which have ceased to amuse. It is safe to say that in another ten years or so buildings which are not old but "antique" will have fallen into the same category.

Modern architecture is a serious art, quite able to confess itself modern and to be judged by its own standards. It works in the light of great traditions, and stands or falls by the skill with which they are assimilated and presented with a new vitality. The time is going by, however, when architecture can be dressed up, like the performers in a pageant, in a rustic picturesqueness which has no real significance to modern men and women, and the sooner it is realised the better for the public and for the profession which serves it.



77.—OAK AND BRICK

CHAPTER X.—KING JOHN'S FARM, CHORLEY WOOD, HERTS.

The House in which William Penn was Married—A Great Enlargement of the Old Fabric—A Much-travelled Staircase—The Work Directed by the Owner, the Hon. Arthur Capell—Concerning Barge-boards.

IT is not often that a little old country house can be associated with the turning-point in the life of a great historical figure. In the case of King John's Farm, however, nothing less is true, for William Penn, who founded the State of Pennsylvania, was married in the great parlour on February 4th, 1672. This great Quaker and fascinating personality went to live at Basing House, Rickmansworth, at the end of 1671, and almost immediately afterwards married Gulielma Maria Springett. She was the daughter of Sir William Springett of Brayle Place, Ringmer, Sussex. It is therefore rather odd to find that in the record of the marriage she is described as being of Penn, in the county of Bucks, but presumably she was staying in this markedly Quaker district to be near the home of her future husband. The actual record of the marriage is of particular interest. During the first ten years of Charles II's reign the Quakers had been intermittently persecuted, and Penn himself had spent some time both in the Tower and in Newgate for his bold defiance of the Conventicle Act. There was, however, a period of indulgence between March 15th, 1671-72, and March 7th, 1672-73, and it was during this period that his marriage took place. The owner of King John's Farm, which was then called simply "King's," was probably a Quaker farmer who lent a room for meetings. The record of the marriage exists at



78.—THE ENTRANCE FRONT.

Somerset House, and sets out that the contracting parties "having first obtained the good will and consent of their closest friends and relations did in two publick monthly meetings of the people of God called quakers declare their intention to take each other in marriage, and upon serious and due consideration were fully approved of the said meetings as by several weighty testimonies did appear." The document goes on to certify that Penn and his bride "did in a godly sort and manner according to the good old order and practice of the Church of Christ in a public assembly of the people of the Lord at King's, Chorle-wood in the county of Hertford solemnly and expressly take each other in marriage, mutually promising to be loving, true and faithful to each other in that relation." The record is subscribed by forty-six witnesses, including Margaret and Richard Penn, four of the Peningtons, two Zacharys, two Claypooles and, among others, John Puddivat and John Gigger. Penn's father, Sir William, the admiral, whom Pepys



79.—EAST CORNER OF INNER COURT.



80.—THE NORTH-EAST SIDE.

knew so well, and found so incurably mean, was already dead; but had he lived it is unlikely that he would have attended the ceremony. He had suffered a good deal from his distinguished son's religious opinions; indeed, they made impossible the peerage that had been promised him. No doubt the marriage took place in the great parlour, which appears in

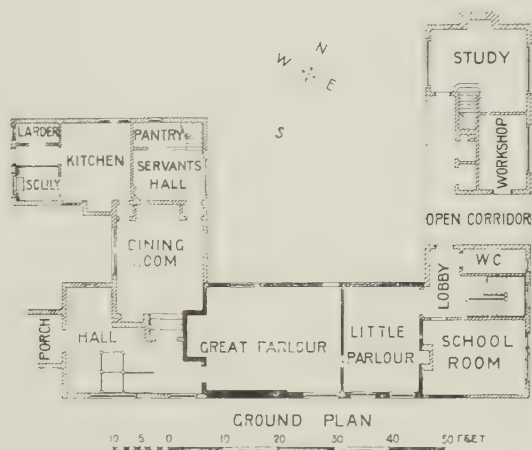
Fig. 86. At that period of his life, and in such a godly company, it is unlikely that the bridegroom exhibited that "modishness" that Pepys noticed in 1664.

The unusual name of King John's Farm has been said to be due to the manor in which it stood having been a Royal possession, and to the use of the building itself as a hunting-box by King John. As, however, it does not go back to an earlier date than the latter part of the fifteenth century this pleasant story may



81.—FROM THE NORTH-WEST.

safely be disbelieved. The original house was, until lately, in a very grievous state of disrepair, and consisted only of the building which now forms the connecting link between the two added wings. It is shown in black on the accompanying plan (Fig. 82), whereas the walls of the new work are indicated by hatching. There were in addition several barns, which served its purposes as a farm, and one has been retained. The entrance was originally by the fine Tudor door to the great parlour (Fig. 83). In the time of the farm's dishonour this was covered by a small outbuilding, and access was from the south side.



82.—GROUND FLOOR PLAN.

holes, which, though bricked up some years ago, are still visible. Some of the success with which the new work accords with the old is due to the fact that all the timber-work for the wings was old, and came from a great demolished tithe-barn, while the roof tiles are also spoils from demolished buildings. Mr. Capell was very fortunate in securing an old staircase for the entrance hall at the south corner (Fig. 84). It is a robust example of joinery of the time of Charles I, and has travelled far. Originally made for a manor house in Norfolk, it was moved to Sutton, Surrey, and afterwards to Pinner, where it was long stored but never re-erected. It has now come into pleasant use once more, and by careful arrangement no new work was necessary to make it fit its new home, except newel-posts at the half-landing. In the great parlour practically no alteration was needed, except the addition of a brick hood to the fireplace and the cleaning of paint from the massive timbers of roof and walls. A certain number of

When the Hon. Arthur Capell bought the house a vast amount of work was necessary to make it fit for habitation. Wings were built east and west of the old building, and a charming little garden was laid out in the inner court thus formed on the north side (Fig. 81). Lawns, rose gardens and the like were made beyond the house on the north-east (Fig. 80).

During the Civil War in the seventeenth century the farm served as quarters for men of one of the contending parties, but of which does not appear. The garden wall on the north-west side was then pierced with loop-



83.—OUTER DOOR OF GREAT PARLOUR.



84.—THE STAIRCASE.



85.—THE UPSTAIRS CORRIDOR.

modern partitions, which dated from its use as a labourer's cottage, were swept away, and nothing has been done to the original timber-work but essential repairs. The planning of the additions has been contrived so that the dining and kitchen quarters are in the west wing, the sitting-rooms in the old part on the south side, and the study, workshop, etc., in the east wing. A greatly spread plan of this type has the disadvantage that it involves an abnormal number of staircases if the sitting-rooms are not to be used as passages; but the house is little the worse for that, for they serve to emphasise its old-world character.

Mr. Capell did not employ an architect for his restorations and additions, but carried them through under his own incessant direction with the aid of a very able and sympathetic local builder, Mr. Bates, who has since died. In the ordinary way the labours of the amateur architect cannot be commended; indeed, no little harm is done to ancient buildings by people of great enthusiasm but imperfect knowledge.

Although there are some features of King John's Farm to-day which mark the hand of the amateur, such as the setting up of carved barge-boards on the wholly new part of the building, the greater part of the work has been done with good judgment and sympathy. Barge-boards are specifically mentioned, because their making was essentially a product of the natural gaiety in mediæval carpentry which finds little parallel in modern

building. Their repetition is therefore rather an exercise in archæology than an expression of real conditions.

For reasons set out in the Introductory Chapter it may be said that, though Mr. Capell has done well, his example is not safely to be followed by anyone with less knowledge and taste than he was able to bring to the work.



86.—ROOM WHERE WILLIAM PENN WAS MARRIED.

CHAPTER XI.—OLD BELL HOUSE, LUDFORD.

*Once The Three Crowns—An Old Inn by the Ford—Victorian Vandalisms—
Repaired by Mr. Basil Stallybrass—The King's Mill Wheel Turned to Service
of Electric Light.*

LUDLOW is so rich in antiquities, with its church, castle ruins and the Feathers Inn, that it is not surprising to find that Ludford, its little neighbour across the Teme, boasts a small, old house of peculiar merit. Its present seemliness of aspect is due to the wise repairs of Mr. Basil Stallybrass, for the house had fallen on very evil days; but before his work is described, we may examine the little marks on local history which its former owners had made. The situation of the house is the key to many of its charms. As early as the reign of King John there was a stone bridge over the river, but



87.—FROM THE ROAD—LOOKING NORTH.



88.—OLD BELL HOUSE : FROM LAWN.

this was an upstart way of crossing the often turbulent waters of the Teme, when compared with the great ford at the bottom of Holdgate Fee. This must have existed even before Ludlow became a place of habitation. We may therefore picture the mediæval traveller, whose way lay southwards, crossing the Lud Ford and passing the forerunner of the present mill before he climbed the rather steep bank which was then common land. At

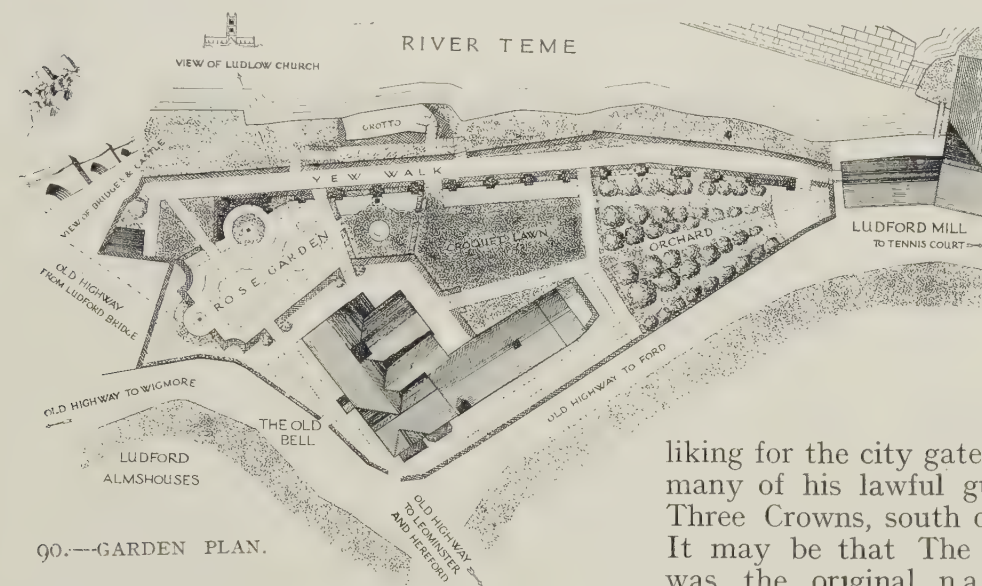


89.—HOUSE AND MILL FROM NORTH-WEST.

the top of it the roads branched off south-eastwards to Hereford and westwards Wigmore way. The bridge built in John's reign was repaired about 1400, but replaced in 1495 by a bolder structure, which marked the growing quiet and prosperity of the Marches after York and Lancaster had ceased their warring. Even so, the site of The Old Bell did not lose its importance, for the Hereford traffic had to pass by on its way to the old high road. Perhaps the bush, which told the traveller of good wine and bad, may have been hung from some hedge inn before the present building stood there. Be that as it may, the character of the timber building and the roses painted on the chimney-piece of the oak bedroom make it safe enough to date the house somewhere about 1500. In those days it was called The Three Crowns, and must have prospered, for the belated traveller urging

his nag to Ludlow and kept out by its closed gates at nightfall was driven to stay there. No doubt the host of The Feathers had small

liking for the city gates which kept many of his lawful guests at The Three Crowns, south of the Teme. It may be that The Three Roses was the original name. The painted roses and the building of



the inn after the troubles of the Roses were done perhaps give the right clue. "The Three Crowns" has a Jacobean sound, but the name appears in no document until 1773, when three Baughs transferred their lease to a tailor of Ludlow, one Edward Carrier. The house is there described as "formerly called The Three Crowns, and now known by the sign of The Bell." A quarter of a century later the grandson of that Edward Carrier lay dying in London, where he was working as a journeyman saddler. A letter survives which he wrote from St. Bartholomew's Hospital to his uncle, pleading for money, and saying that he could get no answer from his father. The latter repented of his sternness too late. Thirty-four years later a workmate of the dead boy made attestation that Carrier borrowed half a guinea from him before he died, but that six weeks later the father had come to London and repaid it. Here is a victim of the rural exodus more than a century ago. This attestation of the prodigal's fellow journeyman marked a crisis in the history of The Old Bell. The



91.—STAIRCASE CORNER OF HALL.



92.—THE DINING-ROOM.

Turnpike Road Act had just been passed, and the owner of Ludford House was on the Board. His colleagues were persuaded to make the new main road behind his house, and to close the road in front; so it happened that the coaches no longer rattled past The Old Bell, and the reigning Carrier was ruined. John Wade, who made paper at the mill below, took over the old house and sold it to pay Carrier's creditors. Its dignity as an inn declined steadily until 1850, when it suffered a base conversion into villa residences. When its present owner, Mr. Henry Mahler, bought it, The Old Bell was smothered in Victorian plaster, grained woodwork, cast-iron lattices and other abominations of that day. Their careful removal, however, revealed old fireplaces and a patch or two of old wall painting, enough to give a hint of what The Old Bell was in

its prospering days. Fig. 94 reproduces a plan of the house as Mr. Stallybrass found it. What was then the hall and parlour must have been the inn kitchen (the travellers' taproom), and the parlour and dining-room probably housed well-to-do travellers. The task of Mr. Stallybrass was threefold: To put the building in perfect repair and modify its plan to meet modern ideas; to decorate it within in a characteristic manner; and to make a garden worthy of so fascinating a site. The second of the plans (Fig. 95) shows how well the primary needs were met. The pictures of the interiors reveal the second, and it is only because they are so attractive that I have given space to them instead of to garden pictures.

Mr. Stallybrass has, however, made a garden plan (Fig. 90) with such ingenuity that it reveals the views of castle, bridge and church which are seen from the north-west terraces. These pictures had long been blotted out by the wanton shrubberies of some landscape gardener. We may imagine him planting the multitudinous laurel with the phrase: "Confound that church and waterscape!"

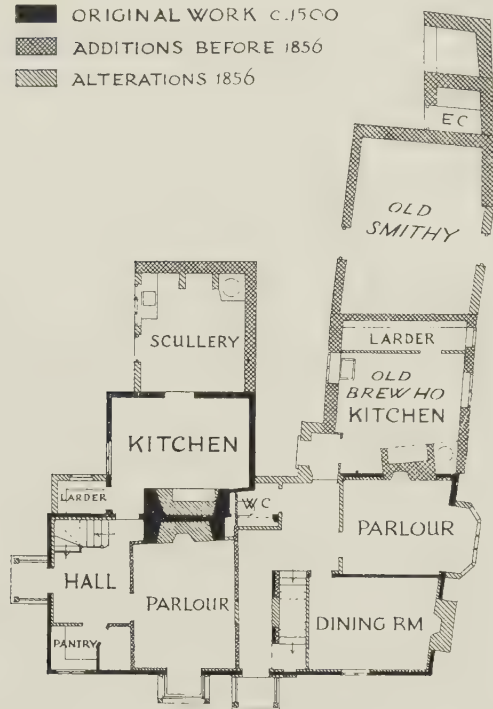
The treatment of the interior shows a wise blend of sympathy with the old work and a conspicuous honesty.

The hall (Fig. 96) and nursery were covered with panelling rescued from lumber-rooms and backyards in Ludlow, but none of it had been ripped (in the modern vulgar fashion) from its former home to grace The Old Bell. All new-made panelling was cut from old oak beams. The plaster-work is almost all new. The hall ceiling is in a style characteristic of Ludlow, divided by beams with a flattish moulding running round each panel, and conventional flowers and other ornaments set in the corners. The drawing-room ceiling is an echo of the famous old example at The Feathers Inn, and each compartment is devoted to a different tree, which shelters the bird or beast



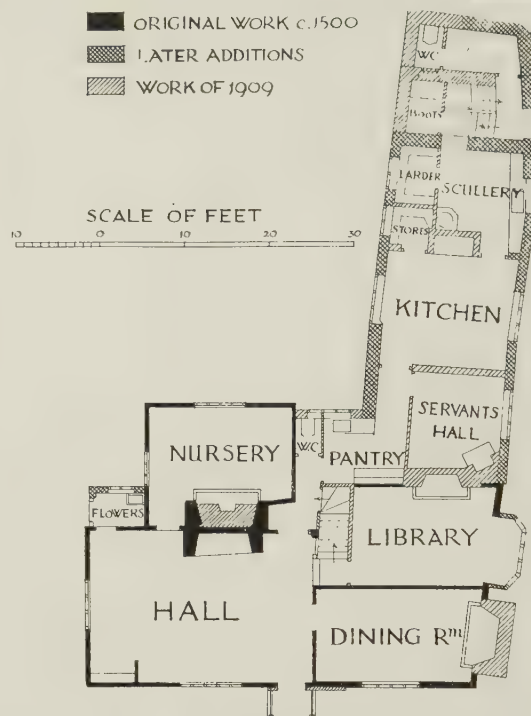
93.—DRAWING-ROOM.

■ ORIGINAL WORK c.1500
 ▨ ADDITIONS BEFORE 1856
 ▩ ALTERATIONS 1856

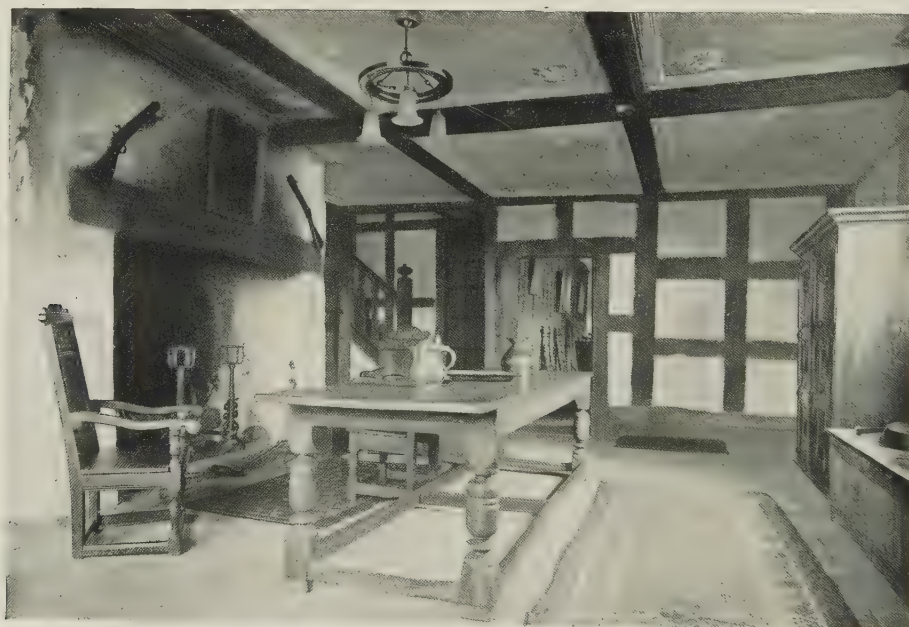


94.—GROUND PLAN BEFORE ALTERATION.

■ ORIGINAL WORK c.1500
 ▨ LATER ADDITIONS
 ▩ WORK OF 1909



95.—GROUND PLAN AS ALTERED.



96.—THE HALL.

that lives amid its branches. There is the oak with the squirrel, and the willow with its kingfisher. The new panel over the dining-room fireplace shows a bell and the initials of Mr. and Mrs. Mahler woven of bell ropes. All this work was designed and modelled by Mr. Stallybrass himself, who closely superintended everything that was done, with the aid of his foreman and jack-of-all-trades, Mr. H. Gibbon, who cast the plaster, laid the bricks and tiled the roof.

A word must be said about the old King's Mill, the wheel of which appears in Fig. 97. It has just that atmosphere of immemorial use which we savour so intimately in Kipling's *Below the Mill Dam*. Like the wheel at Robert's Mill, it must sing for children's ears its nine-hundred-year-old song of "Book—Book—Domesday Book!" and be the home of a Mill Spirit which has inspired it since mediæval days. Robert's Mill was driven by the Five Waters, but there must be five score of brooks which make up the turbid current of the Teme in times of flood and drive the wheel of the King's Mill. And the Spirit of the Mill has seen the same changes, all but the last. The old water-wheel no longer grinds corn for the King's lieges, nor makes paper as it did more than a century ago. It serves as Robert's did—there are "wires protected by some abominable composition, ending in iron brackets with glass bulbs"—thus the Black Rat of Robert's. "There are also chalices filled with iron and water, in number fifty-seven"—the Wheel's description of electrical storage batteries. But the last change has not been made at the King's Mill. Turbines have not yet been installed; the Spirit of the Mill dwells yet in the old Wheel, which groans and drips as it has done these many centuries, and does its work in bringing electric light to the Old Bell House.



97.—THE OLD MILL WHEEL.

CHAPTER XII.—LITTLE PEDNOR FARM, CHESHAM.

A House more New than Old—Skilful Planning by Mr. Edwin Forbes—New Uses for Old Rick Stones—Barn Remodelled as Hall—Roof Treatment, Hips versus Gables—"Crazy" Paving.

THE interesting work which Mr. Forbes and his partner, Mr. Tate, have done at Little Pednor Farm cannot faithfully be described as a restoration. The word implies the intent to restore an old building to its first uses and appearance, but that was not so in this case. Mr. Claud Laurence, who owns the farm, wanted to turn a rather dreary little house and its great adjacent barn into a country home which should be no more than reminiscent of the ancient uses of the homestead. A comparison of Figs. 100 and 101 shows how completely the aspect of the place has been changed without the loss of such parts of its fabric and arrangement as deserved to be kept. Little Pednor must therefore be regarded as much an original design as a remodelled house. How small was the core of old work to be retained is clear from the ground plan reproduced in Fig. 104. Old walls are shown in



98.—DOVECOTE AND MOTOR HOUSE.

solid black and the new work by hatching. Everything was preserved that could usefully be incorporated, hence the irregular lines of the forecourt dictated by the west wall of the gardener's cottage. Such a divergence from a rectangle might be undesirable for a place designed in a classical manner, but rather adds to the attractions of a building which follows farmhouse traditions. Though the inclusion of the gardener's cottage as part of the quadrangle adds greatly to the architectural effect of the whole, it does not interfere with the privacy of the main house, because its entrance door is on the west side. There are many other excellent points of planning. The heating plant is in the south-west corner of the yard and readily accessible (through the neighbouring yard) by the gardener who tends it, and the chauffeur's bedroom has been provided next to the gardener's cottage, but with a door to the forecourt. Before we forget the old building, it is worth noting that the architects have made good use of sheds and walls that existed to the north of the house by turning them into engine-house and garage with their appropriate yard.

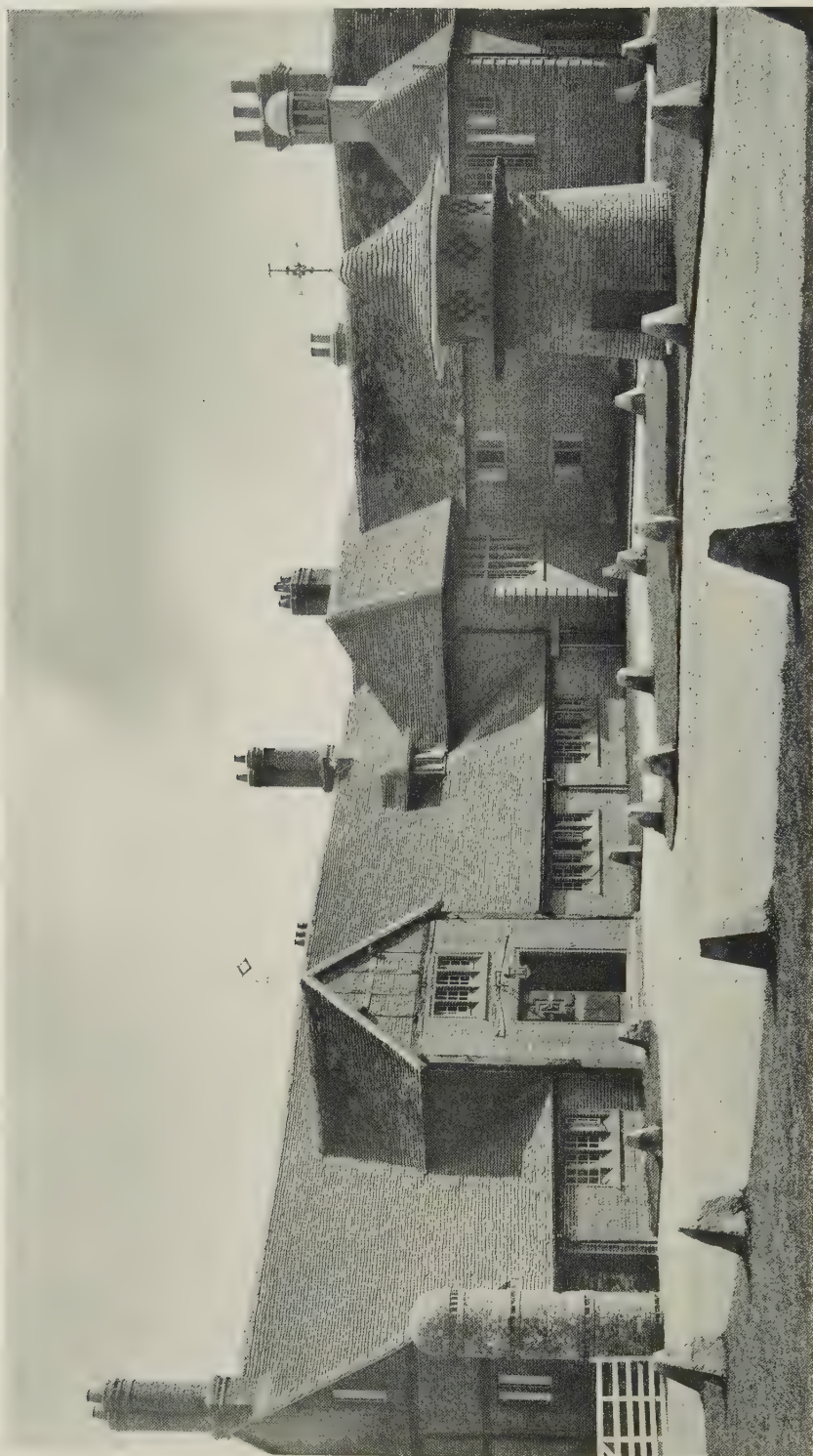


99.—ENTRANCE DOOR FROM S.E.

The end of this block was rebuilt in timber construction to make it accord with the house. The forecourt is entered from the west by a wide gateway flanked by brick posts of interesting design. Its grass plats are bordered by old rick stones, which thus enter on a new career of usefulness, and the dovecote makes a pleasant feature in the middle (Fig. 98). The main door is on the east side of the quadrangle, and gives entrance to a long corridor divided by an open screen of stout posts from the hall, which



100.—FROM THE NORTH-WEST: BEFORE ALTERATION.



101.—FROM THE NORTH-WEST : AFTER REMODELLING.

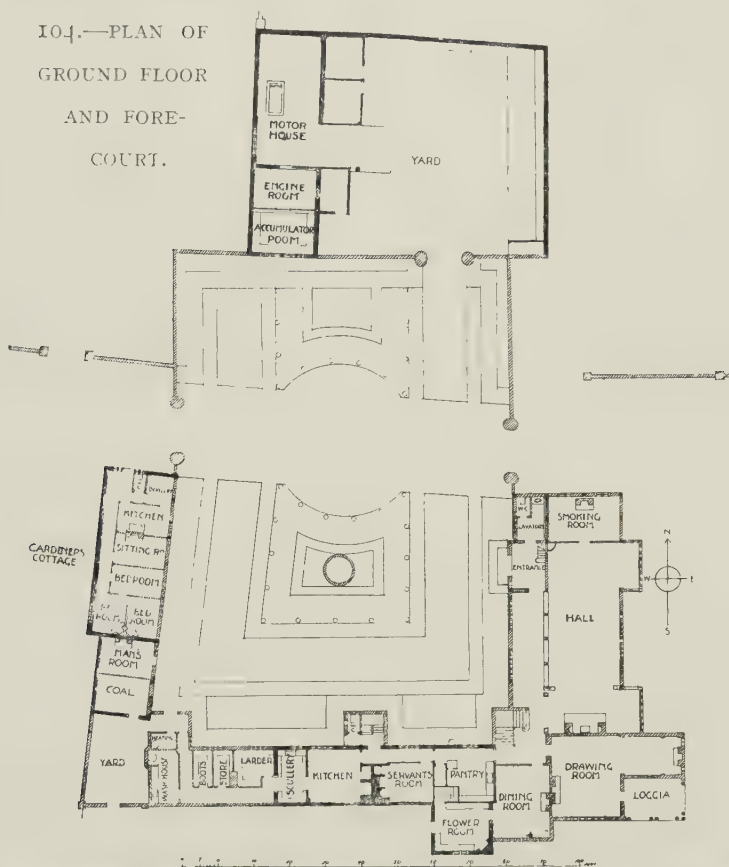


102.—POOL AND SUNK GARDEN ON EAST SIDE.



103. THE SOUTH-EAST CORNER.

104.—PLAN OF
GROUND FLOOR
AND FORE-
COURT.



105.—THE HALL : FIREPLACE END.

was formerly the great barn. The latter is a fine apartment, and the rough timber roof has been plastered without losing its barn-like character (Fig. 106).

The fireplace end has been ceiled at a lower level (Fig. 105), and at the north end there is a balustraded gallery above the smoking-room. This gallery is approached from the entrance lobby by a pretty little winding stair. The dining and drawing rooms are at the south-east corner. From the latter there opens a spacious loggia with brick columns (Fig. 103). The planning of the garden is good. On the east side there is a round pool with a paved margin set in the middle of a square sunk garden, as yet unfurnished with flowers. When its retaining walls are gay with saxifrages, veronica and aubrietia, they will make a delightful frame to the present paving and the coming turf (Fig. 102).

The general aspect of the house is markedly attractive, and its designers have succeeded where many fail, *i.e.*, in mingling gable ends with hipped roofs.

They appear to have worked on the principle of retaining gables where they found them in the original barn and outbuildings, and of resorting to the more restful treatment of the hip in the work that was wholly new. This method is justified by the results, and has the further merit of marking in some sort the relationship between old and new.

Considerable play has been made with the possibilities of brick-building. Quoins are rusticated with bull-nosed tiles, and the window mullions and columns, where they are needed, are also of brick. The terraces are of random, or, as it is sometimes called, "crazy" paving; but this treatment has been rather overdone. It is well enough in small quantities in places where some studied roughness is amusing, but it has a restless look when used to cover wide spaces. Rectangular slabs look quieter and more reasonable, and those garden designers are wise who recognise that undue "craziness" in paving is a fashion of which it is possible to tire. Save in this small respect, the designers avoided overdoing the farmhouse motif, and have equipped the house most conveniently in all practical ways.



106.—ONCE BARN, NOW HALL.

CHAPTER XIII.—STONEWALL COTTAGE, NEAR TUNBRIDGE WELLS.

A Typical Kentish Farmstead—Enlarged by Mr. P. Morley Horder—Alteration of Plan to Secure Good Aspects—A Farm Orchard as Material for a Garden—The Picturesqueness of Grouping which comes with Skilful Additions.

THE little Kentish farmstead at Langton Green, near Tunbridge Wells, was typical in its original plan (Fig. 116), but during a period, when it was divided into two cottages, it had been robbed of any features of interest save its oak-framed walls, hung with richly weathered tiles, and an attractive circular newel staircase. When Mr. Morley Horder undertook the reparation of this little place, the problems to be solved were not few. It stood below the road and too near it to be altogether pleasant, and the aspect was



107.—THE EAST SIDE.



108.—OASTHOUSE FROM THE EAST.



109.—ENTRANCE FRONT FROM NORTH-WEST.

difficult because the sunny side afforded the least attractive outlook. He, therefore, rearranged it as follows: The main entrance was changed from the western road front to the north side, where a small enclosed court was formed (Fig. 109). The ground was filled up here so that the new buildings might be reached from the level of the road. The old farmyard entry was turned into a paved sunk garden, and a high fence and planting give it privacy from the main road. The drawing and dining rooms were thrown out towards the east and west so that each might have at least one window to the south. The old cottage was transformed into hall and smoking-room, and part of the former was carried up to form a gallery, which shows the fine old oak framing (Fig. 112). The



110.—COTTAGE FROM SOUTH-WEST : BEFORE ALTERATION.



111.—FROM SOUTH-WEST : AFTER ENLARGEMENT.



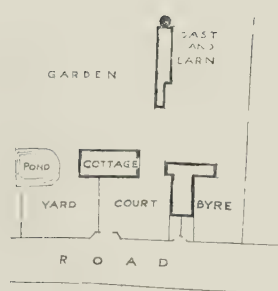
112.—THE HALL.



113.—UPSTAIRS CORRIDOR.



114.—SITTING-ROOM ON FIRST FLOOR.



115.—PLAN OF COTTAGE
AND OUTBUILDINGS
BEFORE ALTERATION.

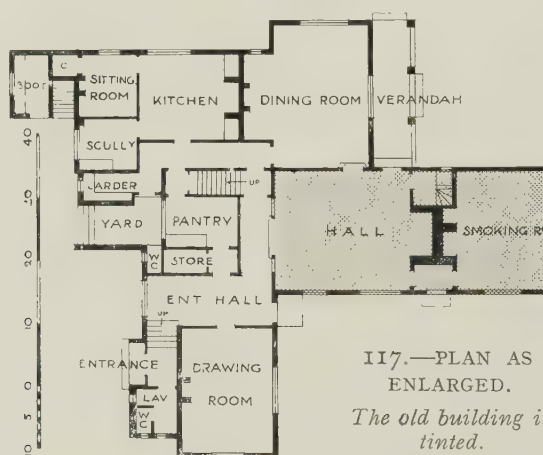
old barn on the roadside serves well as stable and garage, and the oasthouse remains as an interesting feature in the garden. It is shortly to be turned into a billiard-room and play-room, with possibly a connecting passage to the house. The old farm garden with its small orchard trees has quickly lent itself to developments in a way which no ordinary new building site could do. It is to such a fact as this that we must ascribe the appeal of Stonewall Cottage and other little places of its kind; it is largely because settled

conditions of age can so soon be achieved. The craze for old cottages can be carried to extremes, but, after all, there are signs of grace in the respect paid to a lichenous roof and a gnarled apple tree. The additions were begun in a modest way, and grew when the present owner, Mr. Apperley, acquired the property while it was in process of alteration.

In this case the added rooms cover a far larger area than the original little building. It might reasonably be urged that the cottage would have been more convenient in its plan but for the problems set up by the old fabric, now incorporated with the new. An entirely new house would probably have involved less expense, but the problem of subordinating new additions to even so small an existing house often leads to a pleasant irresponsibility of grouping—not to be achieved easily in a new house of like size.



116.—PLAN OF COTTAGE
BEFORE ALTERATION.



117.—PLAN AS
ENLARGED.

*The old building is
tinted.*

CHAPTER XIV.—THE “PRIEST’S HOUSE” AND THE MANOR HOUSE, WEST HOATHLY, SUSSEX.

Two Early Houses Repaired by Mr. Maurice Pocock—A Long Story of Ownership—A Local Museum—The Use of Old Fittings.

WEST HOATHLY is fortunate in possessing two such typical houses as are illustrated in this chapter. The “Priest’s House” is of timber, and belongs at latest to the beginning of the sixteenth century, and more probably to the fifteenth; and the stone-built Manor House to the end of the sixteenth or early in the seventeenth century. Both were in a very dilapidated condition when Mr. Maurice Pocock superintended their repair for Mr. Godwin King, but this was a positive advantage when balanced with the alternative of ignorant “restoration” in Victorian times. The estate on which both houses stand was the property of the Cluniac Monastery of Lewes. As its area was originally large, it is possible that the “Priest’s House” was assigned by the monastery for the use of the



118.—THE PRIEST’S HOUSE BEFORE REPAIRS.



119.—PLANS OF PRIEST’S HOUSE.



120.—FIREPLACE IN "SUSSEX ROOM."



121.—SUSSEX FURNITURE IN PRIEST'S HOUSE.

monk who visited West Hoathly from time to time to collect rents and other dues. The "Monk's Barn" at Newport, Essex, which belonged to Westminster Abbey, is a parallel example. From observations made during the repairs it is clear that the middle part of the "Priest's House" was a two-storey hall, which ran up to an open timber roof. The joint evidence of burnt ashes found under the paved floor and of smoke-begrimed rafters prove that the hall, when built, had an open fire on the floor and no chimney. The smoke, or some of it, escaped by a hole in the roof, but no trace was found of the louvres usual in larger halls. Shortly before the Dissolution of the Monasteries the property was leased to one Thomas Browne for forty years from April 21st, 1524 (the



I22.—MUSEUM ON UPPER FLOOR.



I23.—THE PRIEST'S HOUSE AS REPAIRED.

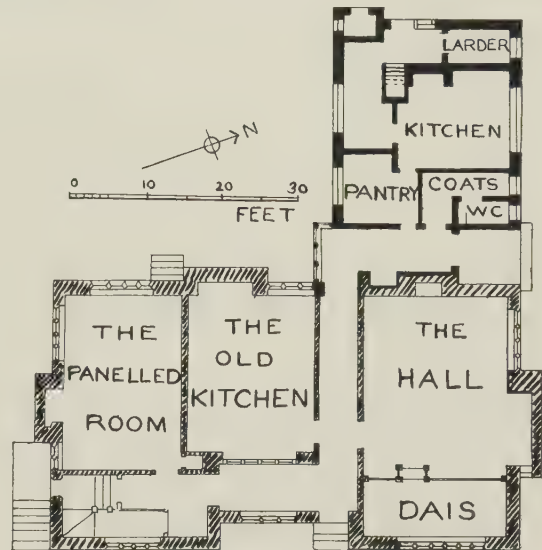
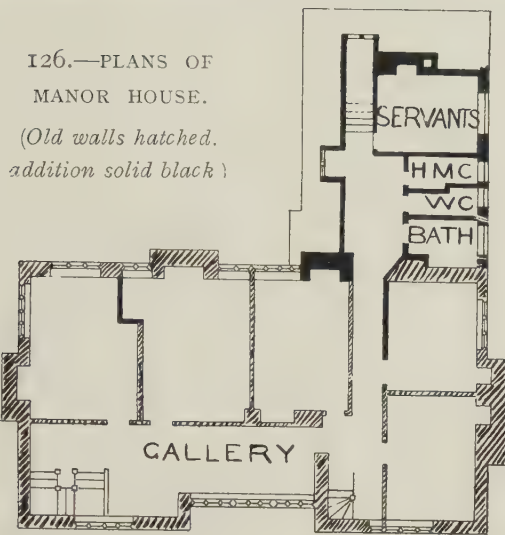
original lease is preserved in the house to this day). The fee-simple was granted by Henry VIII to Thomas Cromwell, assumed again by the King on Cromwell's attainder, and granted then for life to Anne of Cleves as part of her dowry. On Anne's death it reverted to Queen Elizabeth, who is said (but it may be a fable) to have sold it, to pay dress-makers' bills, to two London land speculators, Nicholas Pynde and Thomas



124.—MANOR HOUSE AND CHURCH, WEST HOATHLY.

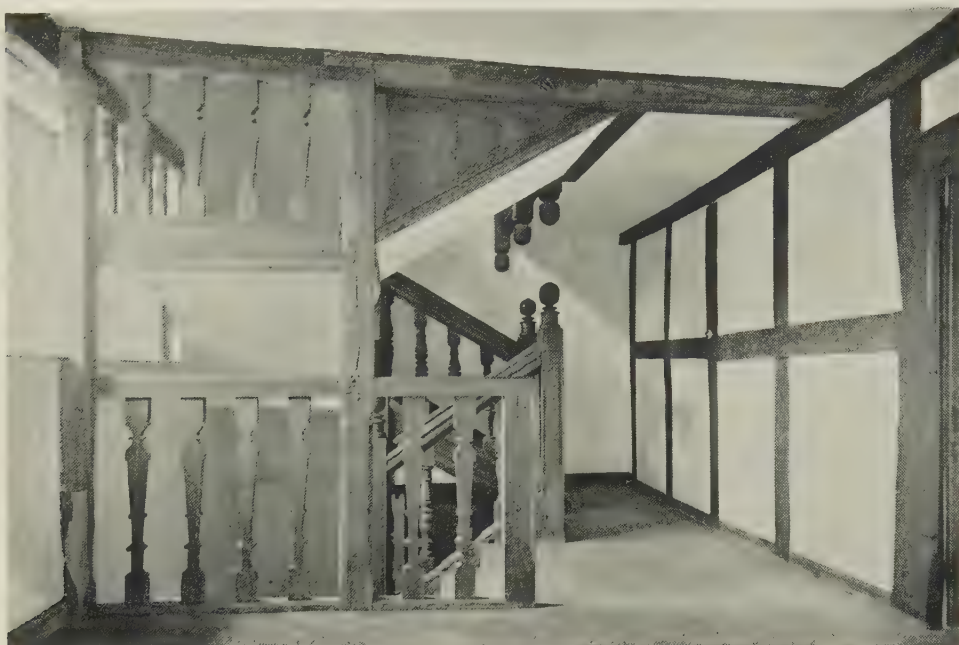


125.—MANOR HOUSE FROM THE SOUTH.



127.—EAST SIDE.

Reeve. They made haste to sell almost the whole of the estate to Browne, who was already its tenant. During his ownership, or soon after, a floor was inserted and the great fireplace was built. In this the house followed the almost invariable example of Sussex hall-houses at the end of the sixteenth century. The remaining history of the manor is simple. Browne's descendants held it until 1731, when it was bought by the Bostocks, who also kept it for about a hundred and fifty years. After a short ownership by Mr. Powell, it was acquired by Mr. Godwin King in 1908. He set about its repair in a reverent spirit. A local craftsman was secured who had not lost the tradition of wattle and daub. Some of the panels of this work remained; others had perished beyond repair and were renewed. The oak framing had fallen out of shape, but was pulled approximately into its original position by chains. Decayed wood was cut out and replaced by English oak, and the old parts strengthened by metal ties. The roof was carefully repaired and the Horsham stone slabs



128.—ON THE FIRST FLOOR LANDING.



129.—AN EARLY SEVENTEENTH CENTURY STAIRCASE.

refixed. As it stands to-day, the "Priest's House" bids fair to weather another five centuries as a fine example of Sussex building. Gratitude is due to Mr. Godwin King for the admirable use to which it has been put. It is now a local museum, and the ground-floor rooms in particular are devoted to examples of Sussex domestic handicrafts (Figs. 120-121). Some of the exhibits upstairs (Fig. 122) are of wider provenance, but in the main the interest is local, which is as it should be. Valuable as such things as local furniture are, they give an added pleasure when seen in such an appropriate setting.

The Manor House was in evil case when Mr. Pocock took it in hand. The roof was so rotten that it is odd it had not collapsed. All renewals were done with great care, and the only addition was a new kitchen wing on the west side. The fine oak staircase is of particular interest (Fig. 129). It is of the same date as the house, but it may have been brought from another building, as an examination of the house suggests that the main fabric was perhaps altered to receive the staircase. The same may also be true of the charming doorway in the front wall. It is to be hoped that such examples as this will not be held to justify the butchering of old buildings in order that their staircases and doorways may make an antiquary's holiday in a new fabric. Precedents may, of course, be found in the Middle Ages for every sort of iniquity in the treatment of historic buildings, but they should not be regarded as sound guides for the present day. It seems not to be appreciated that the use of old fittings in a new fabric makes an anachronism as marked as raw new work in an old building. It is not so disagreeable to the eye, but it is just as much an affront to the historical sense. Works of repair are demanded in the interests of archæology no less than of safety and comfort, but many modern restorations of old fabrics with old fittings wrenched from elsewhere will do no more than confuse artistic history for future generations.

CHAPTER XV.—WOLVERTON COURT, STRATFORD-ON-AVON.

The Problem of Connecting 1600 with 1800—Mr. Williams-Ellis' Choice of the Mean Between the Two—A Grey Terra-cotta Door-hood—Humphry Repton on House Planning, and its Secular Changes.

WOLVERTON COURT is like the ideally happy nation—it has no history except what its fabric and some stray legends reveal. That it was once the house of a manor is suggested by its name of Court, and it is said that the manorial courts were held in what is now the school-room, in the old half-timbered wing. Since the days of its larger dignity it had been used for a long time as a farmhouse, and at the beginning of the



130.—ENTRANCE FRONT FROM THE SOUTH.

nineteenth century a new block, comfortable but bald, was built on higher ground. It was connected but feebly with the original house, which was probably of late in the sixteenth century. The misfortune of disrepair culminated not many years ago in the worse trouble of an attempt to turn it into an up-to-date villa, but luckily the orgy of "restoration" had abated before they touched the early house, the back of which tailed off into frank ruin. The garden was a distressing sight. The lawn had become a speckled wilderness of shrubs, but they had not grown enough to make their expulsion a difficult task. Serpentine paths of slag and white spar needed a greater vigour of removal, but that has been accomplished. The problem as it was presented to Mr. Williams-Ellis was somewhat perplexing. The approach was by a drive which curled across the south front of the house and cut up the garden, already none too large. A new approach was made through the old farm courtyard, and the buildings there were converted into stables, garage, workshop, gas and pump houses and the like. This change, valuable as it has been, involved considerable excavation and underpinning, because it meant the new entrance being about a foot below the level of the old cellar. Also, there was a considerable problem of design. There was no sort of relationship between the gaunt white century-old building on the one side and the black-and-white wing on the other. Instead of attempting to make an intermediate block which should possess any of the characteristics of either, Mr. Williams-Ellis wisely took a mean between their dates. He has built something urbane and dignified (Fig. 131) that recalls 1700, between



131.—THE NEW CONNECTING WING.

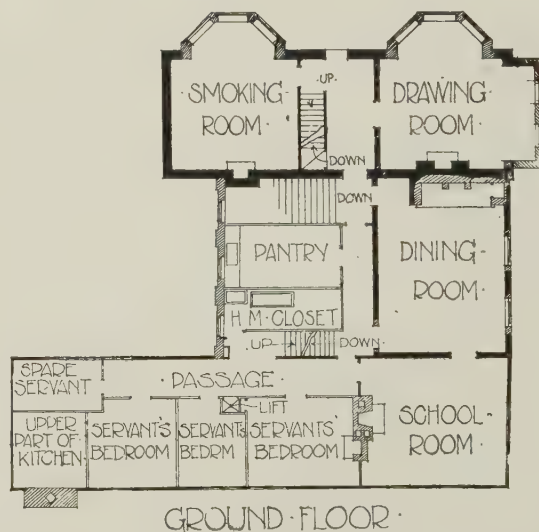
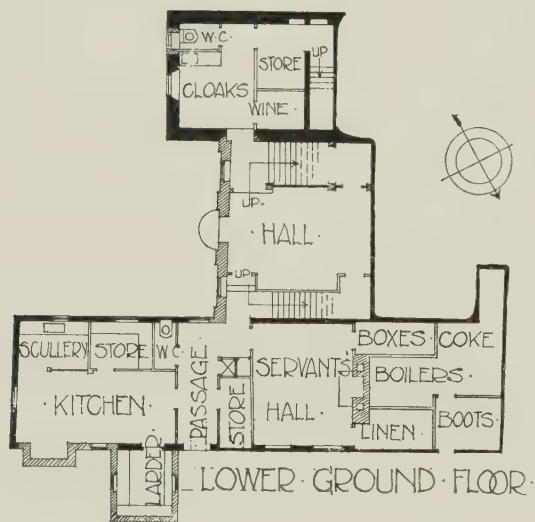
built something urbane and dignified (Fig. 131) that recalls 1700, between



132.—FROM THE NORTH.

picturesque 1600 and plain and practical 1800. The new work has its own character and is justified of it. The door hood (Fig. 134) and finial urns were made to his drawings in grey terra-cotta by Mrs. G. F. Watts' Potters' Art Guild

0 5 10 20 30 40 50 60 FEET.



133.—PLANS.

at Compton, Surrey. They look very well and their cost was only a small proportion of what it would have been in stone. The piers and various dressings are in local stone. The entrance door brings us into a pleasant lower hall (Fig. 135) with the staircase rising from it. The latter gives an echo of a famous building, because it was made of old oak timbers removed from the roof of the Sheldonian Theatre at Oxford, when it was reconstructed. The principal reception-rooms are on the first floor. The dining-room (Fig. 136) was made out of the old kitchen scullery and back stairs, and formerly looked into the yard. The stones forming the present fireplace arch once served the same purpose in the old bakehouse, and were carefully marked before being taken down and rebuilt in their present place (Fig. 137). The panelling was made of oak, which belonged to the partitions of an old attic. The interior of the old timber wing was in so deplorable a condition that it had to be reconstructed throughout, and the chimneys, as well as most of the windows, are wholly new.

On the subject of houses altered to make them fit a new code of manners, Humphry Repton had something pertinent to say rather more than a century ago. "When we look back a few centuries and compare the habits of former times with those of the present, we shall be apt to wonder at the presumption of any person who shall propose to build a house that may suit the next generation. Who, in the reign of Queen Elizabeth, would have planned a library, a music-room, a billiard-room or a conservatory ?



134.—ENTRANCE DOOR WITH TERRA COTTA HOOD.



135.—THE HALL.



136.—THE DINING-ROOM.

. . . perhaps in future ages new rooms for new purposes will be deemed equally necessary?" This rhetorical question is, like many of its class, scarcely honest. If we fling back two instead of three centuries, to 1700 instead of 1600, the typical English house-plan is seen to be not markedly different from what it is to-day. It is true the conservatory was not thought of, but that was all to the good.

Repton claimed that new rooms could never be added to a house of perfect symmetry, but reminded us that it is precisely to these additions that we owe the "magnificent irregularity and splendid intricacy" of Knole and Penshurst. He therefore sums up with the pronouncement that a plan cannot be good which will admit of no alteration, and that in a house of irregular character every subsequent addition will increase its importance. That is further than it seems needful to go. It

is more reasonable to say that if a plan is symmetrical at all, it is the best of its kind when it allows of additions which establish a new set of proportions of no less attractive a character than were afforded by the original design. When the problem is of the sort which faced Mr. Williams-Ellis at Wolverton Court, where there was no symmetry to spoil, but two unrelated blocks of building to be connected in a reasonable way, there is a greater freedom in the choice of treatment. That freedom has been used in a wise and personal way, with the result that the house is an interesting medley of three centuries, but comes out of it with an attractiveness of its own.



137.—DINING-ROOM FIREPLACE.

CHAPTER XVI.—RAKE HOUSE, MILFORD, SURREY.

Early History—A Point in the Development of Hall Plans—The Growth of the English Staircase—Successive Enlargements by Mr. Ralph Nevill, Mr. Lutyens and Mr. Baillie Scott.

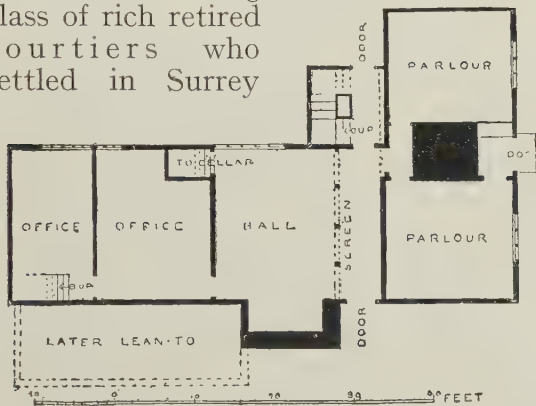
THE history of Rake House, Milford, is of unusual interest and variety. We may pass over its early possession by Jasper, Duke of Bedford, and the curious proceedings against John Mellershe, tenant of Rake in 1576, in respect of inundations to his neighbour's lands caused by improvements to his watermill. The lake which now stretches out so placidly in front of the house was the occasion of much ill-feeling, and of more than one solemn Commission of Enquiry whereon sat sundry knights and gentlemen to settle the dispute about the mill-pond. For all these details, and many others



138.—FROM THE SOUTH-WEST.

on which it is impossible to touch in this chapter, the curious reader may be referred to the admirable paper which Mr. Montague Giuseppe, F.S.A., contributed to Vol. XVIII of "The Surrey Archæological Collections."

The house was built, or, at least, so much remodelled as to make it practically new, at the beginning of the seventeenth century. The accompanying plan (Fig. 139), reproduced by kind permission of Mr. Ralph Nevill, F.S.A., shows the extent of the house up to 1882. Henry Bell, who also called himself Tanner at times, was one of the interesting class of rich retired courtiers who settled in Surrey



139.—PLAN BEFORE ENLARGEMENT.

about the end of the sixteenth century. He had held office at the Court of Elizabeth, and became Clerk Comptroller of the Household of James I. He seems never to have married, and concerned himself therefore with the welfare of his sister Elizabeth and her son and grandson. Henry Bell bought Rake from the Mellershes about 1592, and built the present house (or more probably added to the old mill house) ten years later, for the date 1602 is carved on the attractive mantelpiece in what is now the morning-room. Bell's brother-in-law, Henry Smith, may possibly have lived



140.—THE NEW LODGE.



141.—NEW PORCH AND OLD CHIMNEY.

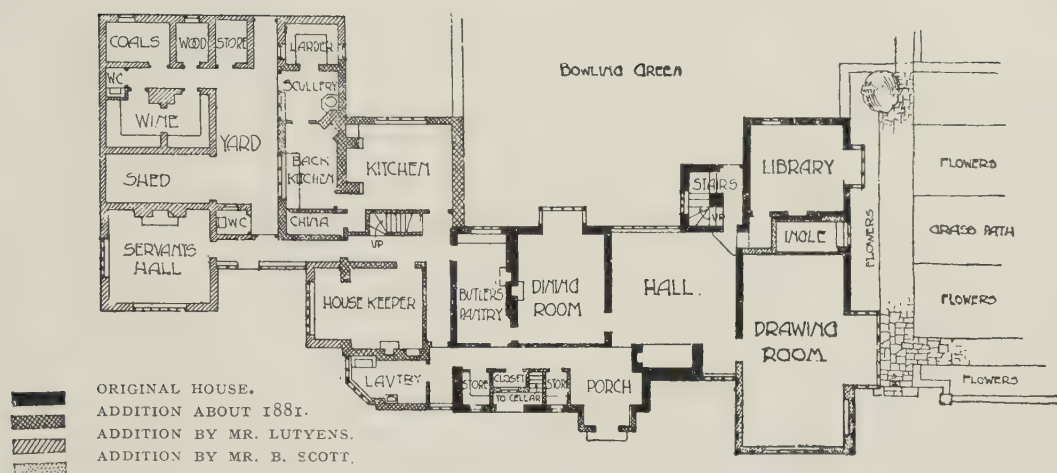
with his wife at Rake, but Bell never gave up control of his house, though he afterwards became possessed of Witley Manor. His kindly interest in his nephew, Anthony Smith, is shown by the fact that Anthony became one of the Clerks of



142.—THE SOUTH SIDE.

the Spicery to James I. When this Anthony's son, another Anthony, was about to marry Joan Hoare of Farnham in 1629, Henry Bell, then an old man, effected a settlement of all his real property, including Rake, so that it might go on his death to young Anthony and his heirs for ever. These Smiths came originally from Yorkshire and settled at Merrow, near Guildford, and various members of the family appear in the local history of their day. They seem to have been people of substance, which was much increased by Bell's bequests, and their coats-of-arms, handsomely blazoned on stained glass, still adorn the house of Rake. It remained much as Bell left it until 1882, when Mr. Ralph Nevill was called in to restore it. He found that the windows of the parlours had been replaced owing to decay, but that otherwise the house had been little altered, save for the addition of a lean-to on the garden front. The disposition of the rooms as they then were is of particular interest, because it

marks an early stage in the disappearance of the central hall as the main feature of the English house. Mr. Nevill supposes that the room marked "Hall" on the plan of Rake, as it then was (Fig. 139), was, even in Bell's time, used not as the main sitting-room, but as the kitchen, and that the two parlours were



I43.—GROUND FLOOR PLAN OF RAKE TO-DAY.



I44.—ENTRANCE FRONT FROM ACROSS THE LAKE.



145.—EAST FRONT.

used by Bell as his living-rooms. The two apartments on the other side of the hall were probably the buttery and pantry. The arrangement of the parlour wing, with its great chimney stack dividing the two rooms, became typical later, as Mr. Nevill points out in a paper on the house which follows Mr. Giuseppi's account in the Surrey volume. Another striking feature is the arrangement of the staircase. Mr. Gotch



146.—THE NEW DRAWING-ROOM.

has pointed out that the genesis of the balustraded stair is obscure, but the Rake example fills a gap in the development from the earliest type of stair, which wound round a continuous newel or was built round solid walls. At Rake the stairs ascend in short flights round a frame consisting of four oak corner posts. The space thus enclosed was filled with stud and plaster partitions flush with the posts; the framing is continued to about three feet above the level of the top landing, and is finished with an oak table top. The next stage in the development of the English staircase was to leave out the plaster between the corner-posts and substitute a handrail and balusters or flat shaped slats, and at the same time to cut the posts and treat the tops as ornamental newels.

Mr. Nevill carried out his restorations at a time when such work was not so well understood as it is to-day, and the building suffered somewhat. The original windows of the east front were replaced by bays, but the staircase was left untouched. Many years later Mr. Lutyens was called in by a new owner



147.—THE DINING ROOM.

and built the new kitchen wing of the house with his usual skill and judgment, but at that time the previous "restorations" were left alone. Some years afterwards Mrs. Beresford Potter acquired the house, and Mr. Baillie Scott was called in to advise. The new drawing-room was added, the interior of which appears in Fig. 146, and the new entrance lodge (Fig. 140) was built in honest half-timber work. Few houses can boast such attractive surroundings. The gardens help the general effect: the lawn at the back secluded by tall brick walls, the yew arch through which the south front is seen invitingly across a foreground of grass and gay herbaceous borders (Fig. 142), and, above all, the richness of the turf, smooth as velvet after centuries of careful tending—all these conspire with the tree-girt lake to give the house its ideal setting.

CHAPTER XVII.—THE GROVE, MILL HILL.

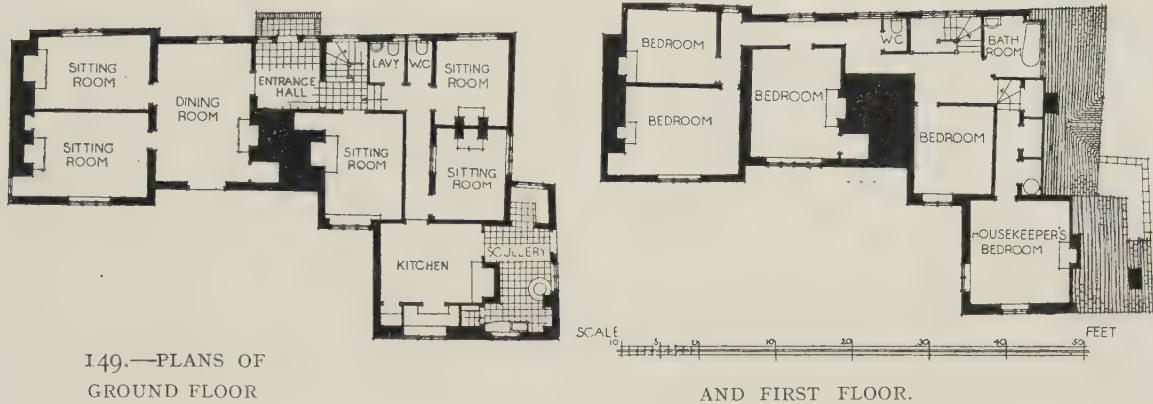
Mr. Stanley Hamp's Reconstruction of an Elizabethan Timber House—From Cottage and Tuck-shop to Masters' Hostel—Lack of Passages in Early Houses—A Garden Pavilion—The Public School Boy and Education in Architecture—Montaigne on the Critic's Vocabulary.

IT is told about Dr. Haig-Brown of the Charterhouse, that when a modern building which he disliked was described as Elizabethan, he growled, "Elizabethan covers a multitude of sins." It would, perhaps, be safer to describe The Grove vaguely as Elizabethan, and so stretch into the seventeenth as well as the sixteenth century, for the sins of later centuries have gone far to veil the original character of the house, and it is only of late that it has been restored to a state of architectural honour. It is clear, however, that at first it was of traditional timber construction and built round the immense brick chimney, which remains. Its wooden walls rested on great barks of oak and chestnut, which had suffered with time. Until lately The Grove shared with Cæsar's Gaul the privilege of being divided into three parts. To one had fallen

the laudable vocation of serving as tuck-shop for Mill Hill School; the other two were cottages. The whole building was then acquired by the governors of the school and converted into a Masters' Hostel by Mr. Stanley Hamp. His treatment of the old fabric has been admirably conservative. Although the weather-boarding veiled the half-timber construction, and dated probably no further back than the end of the eighteenth century,



148.—THE ENTRANCE FRONT.



it has been preserved as part of the history of the place, and very well it looks. The later partitions were swept away in replanning, which has been ingeniously done to give the masters five private sitting-rooms (Fig. 154) as well as the common dining-room. On the first floor the rooms communicated with each other, as was usual when manners were less queasy, and the chief alteration has been the provision of a low passage. Not the least important part of the reparation, though now unseen, was the under-pinning work, when concrete and brick took the place of the old timber foundations. The garden covers an acre, and its irregular contour gives an added sense of space; but there is enough level turf to provide a good putting green. Very attractive is the tall garden pavilion of oak and brick, built on a sharp slope and yielding a pleasant view of house and garden, as Fig. 153 sufficiently attests.

The boys at Mill Hill School are fortunate in having at their gate an authentic scrap of vernacular architecture, thoughtfully repaired. There



150.—FROM THE NORTH-EAST.

would be little need for societies to police what remains to us of unhavocked buildings, if some attempt were made at our Public Schools to interest the boys in the simple outlines of English architecture. It is not a subject for teaching in form or set, but to be dealt with by way of lecture or field club. The obvious suggestion that some account of architectural development belongs to the teaching of history presupposes that English history is



152.—THE SUMMER-HOUSE.



151.—THE GARDEN FRONT.

taught in English Public Schools. Perhaps it is, somewhere; but I know only the ways of a Classical side. I also know that six hundred boys at my own school, Clifton, sat as quiet as mice for over an hour and listened to a lecture on English house-building, with signs of satisfaction that exceeded the needs of courtesy. The schoolboy is ready enough to believe that there is something real and worth knowing about architecture, but he is in the Ethiopian's difficulty. As he will become the builder of a house, or the member of a public authority that builds, or the parson who has charge of an old church, it is very desirable that he should learn early that building is one of the great public arts with which he should be concerned as a citizen.

In America, where they have nothing to study earlier than the eighteenth century, they are beginning to teach the schoolboy architecture as an obvious branch of polite learning, and this attitude is reflected in the splendid character of many of America's public buildings. A high level of civic architecture is the result of something more than an able body of architects; it can grow only in an atmosphere of informed public taste, because it is the public that pays and, paying, calls the tune. One hindrance to the enlargement of interest in the subject, not only for boys, but for men and women too, is the



153.—THE GARDEN FROM THE SUMMER HOUSE.

battery of strange words and phrases which are usually discharged in architectural books. For this reason I have taken care to avoid such terms in this book and others in the same series. The complaint against technicalities is an old one. Montaigne was delightfully scornful—"but when I heare our Architects mouth out those big and ratling words of Pilasters, Architraves, Cornixes, Frontispieces, Corinthian & Dorike works, & such-like fustian-terms of theirs, I cannot let (*i.e.*, prevent) my wandering imagination from a sodaine apprehension of Apollidonium his palace, and I find by effect, that they are

the silly and decayed peeces of my kitchen-doore." The more that architecture becomes the subject of common interest and knowledge, the less will those who write about it use "big and ratling words." They will be appealing to an increasing public, which will refuse to be troubled with an undue flourish of technicalities.



154.—ONE OF THE SITTING-ROOMS.

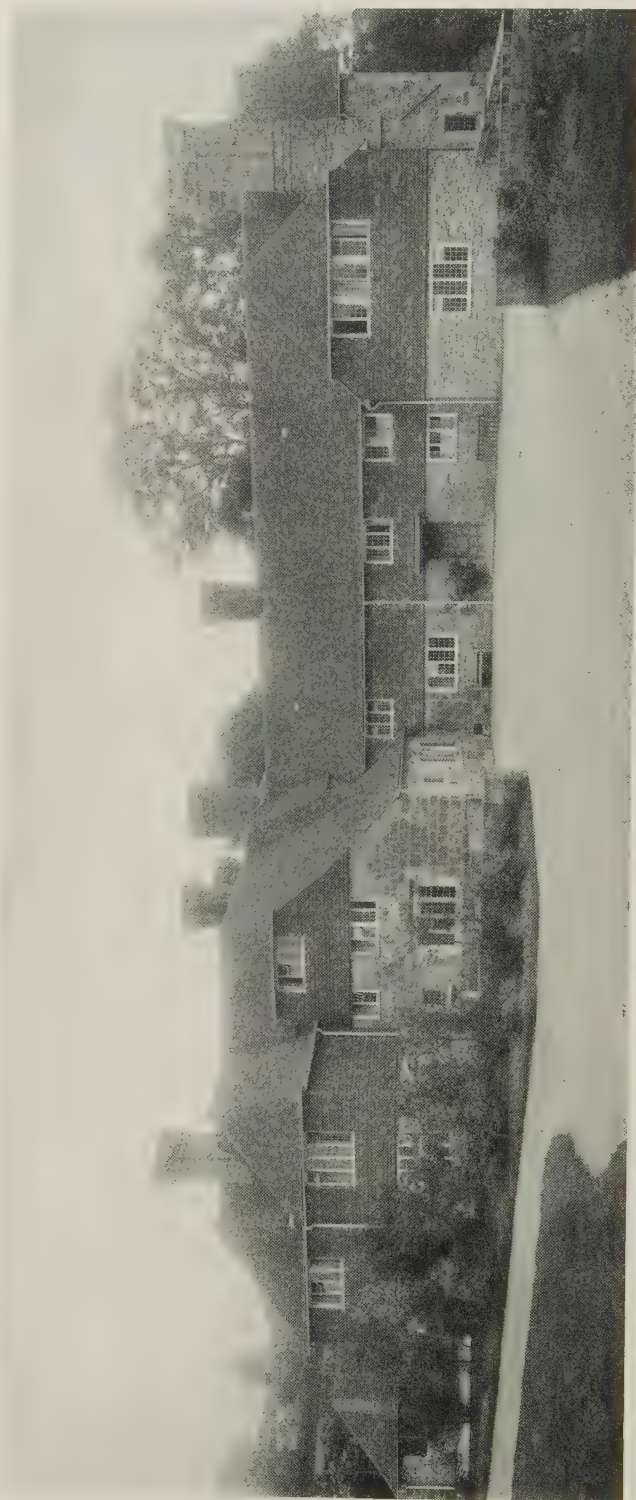
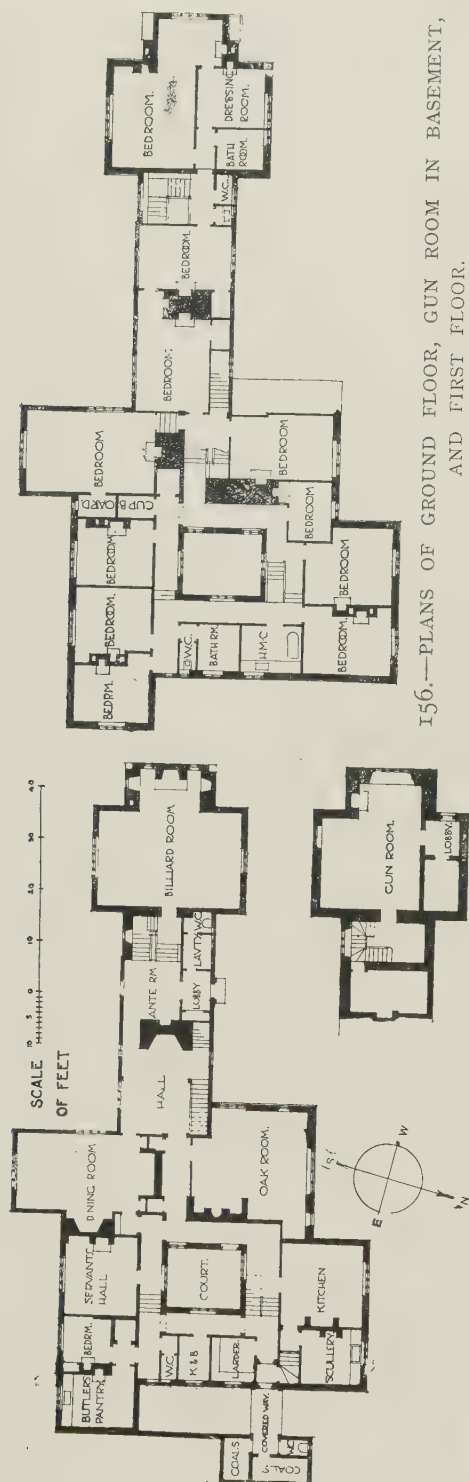
CHAPTER XVIII.—OLD CASTLE, DALLINGTON, SUSSEX.

A Name Justified by the Site's History—"Traitors' Town"—Jacobean Core of the Present House—Mr. Ernest Newton's Repairs and Additions.

OLD CASTLE is abundantly justified of its name. The stout wall which appears in Fig. 159 is a reminder of the existence in the twelfth century of a castle on the same site. Of the character and extent of that building little is known. Its position can be approximately suggested, viz., on the slightly rising ground to the south-west, for the embrasures or oillets in the wall for the archers seem to indicate which is its inner and which its outer side. The buttresses which appear in Fig. 159 are on the inner side of the wall, and are recent additions which were necessary to ensure its continued stability. The old manor house was built outside and immediately adjacent to the castle wall, and may probably have been constructed of stones from the old castle. Horsfield, the historian of West Sussex, writing in 1835, said no more of the house then existing than that it was "an old mansion called The Castle, now a farm house." It may be assumed, therefore, that there were no more relics of the earlier work remaining in his day. Dallington had an ill reputation in the Middle Ages, for it was known as *Villa Traditorum*. This "Traitors' Town" won its ugly name, now long forgotten, from a grant of the manor



155.—WEST SIDE.





158.—FROM THE SOUTH-EAST.



159.—FROM SOUTH-WEST, SHOWING OLD CASTLE WALL.

made by Henry I. When he was campaigning in Normandy he secured the surrender of the town of Caen from four of its citizens by a bargain which seems to have been somewhat corrupt, for they received Dallington. The name of shame which records these proceedings marks vigorously enough the feeling of Sussex men about those who then became the owners of the manor. It may well be that they did not care to show their faces in the county, for it was not long before the manor passed into other hands. Of the destruction of the castle there is no record. It may have taken place at the building, some time before



160.—IN THE HALL.

1608, of the Jacobean manor house, parts of which form the core of the present building.

When Mr. Ernest Newton, A.R.A., took its enlargement in hand the house showed a disposition of rooms which no Jacobean builder could have contrived, and it is almost impossible to disentangle the original plan. He added on the east side a kitchen wing grouped round a little courtyard, and on the west a billiard-room with gunroom beneath. The sharp slope of the site at this end gave opportunity for a charming variety of treatment. On the north or entrance front he wisely carried on the character of what he found, and the long, low roof-line is admirable (Fig. 157). At the west side a change of treatment was imperative. Instead of tile-hanging the upper storey of the addition he carried the stonework up to the

feet of the gable, and the solid wall, thus secured, buttresses the house against the slope both in seeming and in fact (Fig. 155). On the south side the tile-hanging has been resumed. The house had suffered considerably from the battery of Time, but the barge-board on the gable over the dining-room is original. It does not appear that the house was remodelled at all in the eighteenth century. A stone in the kitchen passage bearing the date 1701 was brought there from one of the outbuildings. Much had to be done within the house—new staircases, fireplaces, panelling and the like. The picture of the hall (Fig. 160) shows how faithfully has been preserved the atmosphere proper to a house which has its little niche in the story of English domestic architecture. It is of the essence of the wise handling of old houses, when new needs demand additions to them, that such additions should carry the mark of their date. It is immediately obvious from a glance at the plans (Fig. 156) of Old Castle that it is not wholly an old house, and any attempt to have suppressed that fact by a servile imitation of old work in the new building would have been unworthy of modern architecture, a serious art which has its own rights and justifications. By giving, therefore, a note of difference to the new west end Mr. Newton has avoided the insincerity which marks too many additions to old houses, but he has none the less created something which accords well with what he found.

CHAPTER XIX.—COMBELANDS, PULBOROUGH, SUSSEX.

An Old Dishonoured Building Renewed by Professor Prior, A.R.A.—Concerning Proportion in Architectural Design—The Outcome of Fitness—Professor Lethaby Quoted.

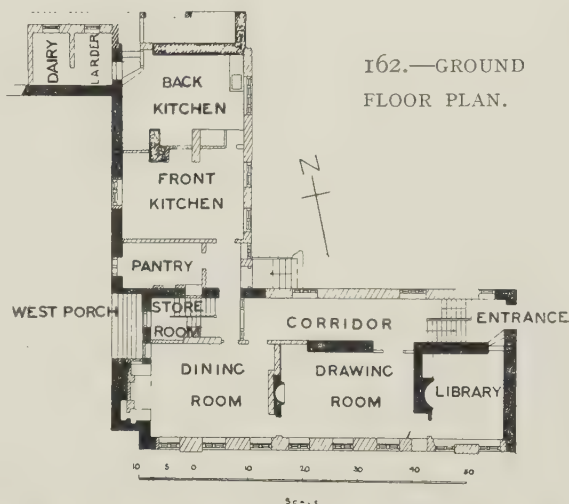
THE pictures in this chapter show the art of Professor E. S. Prior in a very different guise from those of Home Place, Norfolk, his most notable contribution to modern architecture, which expressed qualities of design that were the outcome of his brilliant studies in mediæval building. At Combelands his fancy was fettered by the limitations of an existing building, which he remodelled and enlarged ; but the result is, in its own fashion, no less interesting. The material was an old farmhouse, destitute in its exteriors either of conscious design or of the merit of simple unconscious craftsmanship. The latter it doubtless once possessed, for the interiors show it ; but the elevations had been smothered by nineteenth century alterations. At some time the house was converted into three cottages, each with a staircase. One of these was of stone and in the thickness of the wall, which suggests an early date for the building ; the second (Fig. 167), with its turned and twisted balusters, was moved



161.—ENTRANCE FRONT FROM THE EAST.

from its original position by the old entrance on the south front to its present place by the new front door, where it serves as the main staircase ; the third has been partly utilised as the back stair. The house was gutted, and only the end gables and some internal walls were left standing. They are shown in solid black on the plan (Fig. 162), the new work being indicated by hatched lines. The whole of the kitchen wing is new from the ground

up, except the lower part of the west wall which enclosed the farmyard. As far as its outside is concerned, therefore, Combeldands is largely a new house; yet Professor Prior's work gives no sense of newness. That is not to say that he has resorted to any of the tricks of Wardour Street to give a false appearance of age. That sort of thing is achieved often enough, and may be very amusing, like other clever frauds; but it has nothing to do with the art of architecture. The south front in particular is eminently successful. It lacks any air of consciously contrived proportions; the placing of doors and windows arises simply out of the arrangement of the rooms, and yet the proportions are felt to be right. The truth is that Proportion is a very elusive architectural quality. It appears and disappears in fitful fashion throughout the history of building, and volumes have been written to explain what it is all about, without anyone being much the wiser. Professor Lethaby has dealt with this point very faithfully. "It is desirable to examine shortly two æsthetic superstitions about beauty in architecture which stand in the way of our attaining it. One is the vague idea of an abstract and absolute proportion, whereas true proportion is always changing in answer to changing conditions. Proportion, properly, is the resultant of fitness. The Greeks, as their temple architecture slowly developed, came to think that a special virtue attached itself to dimensional simplicity, that, if every part were related to every other part by a simple scheme of fractions, a unity would result, and that the temple in reaching this unity would become a perfect thing. But all such ideas necessarily break down where building becomes more complex and is conditioned by other needs than that of attaining a sort of sacred perfection. Proportion of this sort was in truth rather a satisfaction to the mind than to the eye. Dante found pleasure in building his poem according to similar rules.

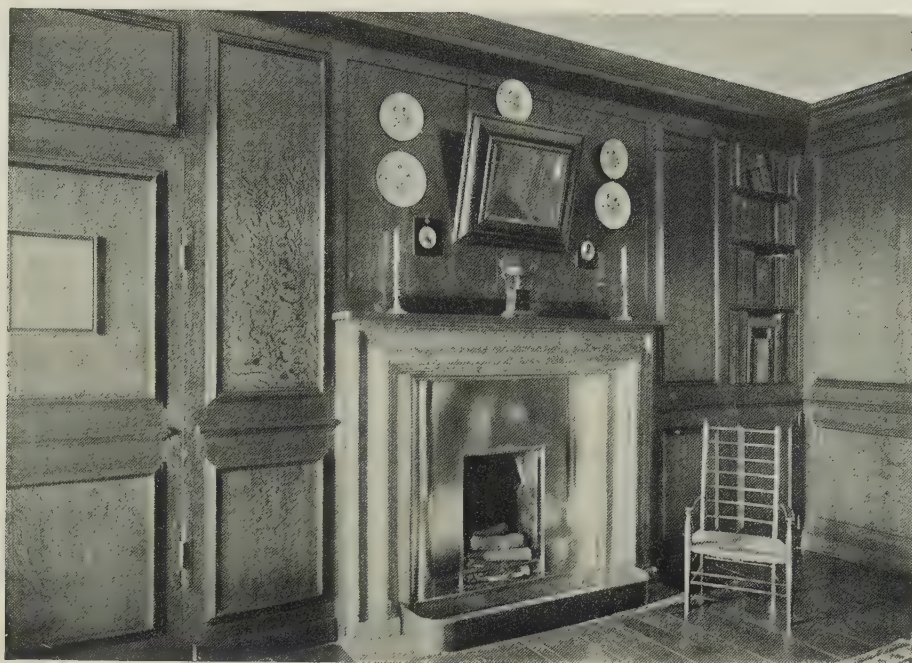


Even to-day something of the same feeling persists. We know that if a room is a foot or two out of square, the irregularity can hardly be seen, and if it is a few inches only, no one will ever notice it; but, still, we do not like it so. We feel a satisfaction in saying that a room is a double square, or 30ft. by 20ft., yet it would be just as good a room if it were 31ft. by 19ft." Professor Lethaby went on to emphasise the common-sense rule that right proportion must always be the outcome of functional fitness, and be subject to



164.—THE SOUTH FRONT.

individual opinion and instinctive adjustments. The second æsthetic superstition at which he tilts is that external beauty can result from anything but the sum of many obviously desirable qualities, such as durability, spaciousness and masterly construction. He pleads for the avoidance of caprice and of the conscious attempt to translate into terms of building qualities like unity, dignity and gaiety. These things may be the outcome of a sane intent to set up a reasonable building in a beautiful way; but, like the Kingdom of Heaven, they come not by observation. I have taken this opportunity of referring to a book



165.—THE DINING-ROOM FIREPLACE.



166.—IN THE LIBRARY.

by Professor Lethaby when illustrating a house by Professor Prior, because both men survey their art from the same point of view, and the words of one explain the building of the other; but to return to Combелands itself. The dining-room was originally the kitchen, and the comparatively modern ceiling was cleared away and the beams exposed. In a cellar was found the fine old chimney-piece of grey Sussex marble which has been set up here (Fig. 165). Of the same marble, but in a later manner, is the bold moulding which surrounds the fireplace in the panelled library (Fig. 166). Nor is the garden less attractive than the house, a circumstance due largely to the skill and taste of its owners, Mr. and Mrs. W. G. Burnett. Two great trees, a cedar and a pine, stand sentinel on the south front, their dark leaves contrasting sharply with the cream-coloured ashlar of the walls and the strong red of the roof tiles. On this side Professor Prior made a sunk garden, with dry stone retaining walls (Fig. 164). It forms a charming foreground to the house, and to the west of it are yew hedges, and, still further, a clematis arch through which the camera has looked (Fig. 163).



167.—ON THE STAIRS.

CHAPTER XX.—THE COTTAGE, CHARLTON, OXON.

Mr. F. E. Smith's Hunting-box and Its Enlargement by Mr. Alan James—A New Building Sandwiched Between Two Old Cottages—The Planning of Alterations Based on Compromises—William Morris on Cotswold Building—Oxfordshire Building Traditions.

A LITTLE decorative lead panel over the entrance door of The Cottage, Charlton, reveals in symbolic fashion to the passer-by the chief pursuits of Mr. F. E. Smith, K.C., M.P. A lamp and a book hint at his brilliant study and practice of the Law, a prancing horse marks his devotion to hunting, while Mrs. F. E. Smith is represented by a marguerite. When he first took The Cottage as a hunting-box it consisted only of the creeper-clad block to the right of the present entrance (Fig. 171). At first no more was done than to build stables and a coach-house, and to begin the laying out of the garden, which has since developed so prettily under its owners' hands. From then onward additions have been made frequently. First came a verandah and a new bedroom over the dining-room in 1908. A year later an addition was made at the south end to the kitchen offices and nursery. North of the house, and divided from it by a gap of about twenty feet, was an old cottage, which Mr. Smith acquired. The problem then put before Mr. Alan James was to connect the two buildings by a new intermediate



168.—THE ENTRANCE DOOR.

block. As their roof lines were not the same, and as, moreover, their upper floors had less head-room than modern practice prescribes, the connecting block was made considerably taller. In the result, the roofs of the wings die naturally into its side walls, and the quiet treatment of pilasters and cornice on the new front (Fig. 171) gives it a quiet dignity as it looks across the village street.

In welding together a group of unrelated buildings, an architect is necessarily guided by a spirit of compromise. He cannot plan ideally, but must make the best of the material which he finds to his hand. Nor is it desirable to aim at an ideal disposition of rooms, if it involves, as it generally does, so drastic a remodelling as to destroy the character of the old work. Although such little village houses as this



169.—STEPS TO TERRACE.

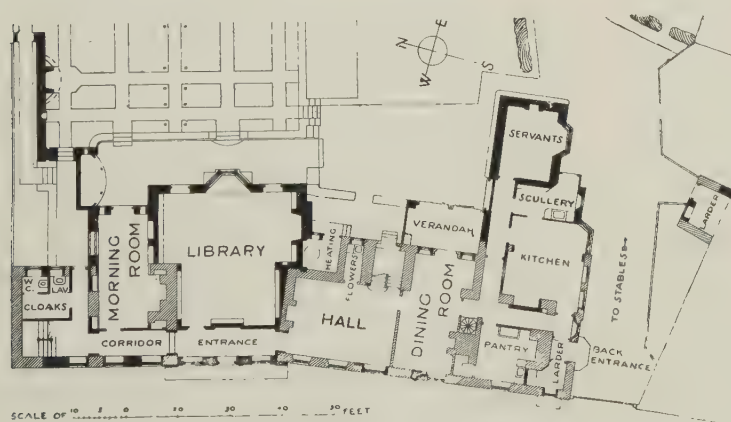


170.—THE GARDEN FRONT.

rarely have a history, there are traditions of long inhabitation, unwritten save in the very stones, which it would be folly to disperse. For example, no one designing anew would so arrange facilities of service as to make it necessary for the sitting-hall and dining-room to be crossed on the way from the kitchen to the entrance door, as happens in this case (see plan, Fig. 172). Yet Mr. James was absolutely right in not attempting to provide the more customary direct passage. Not only would such a corridor along the west front have cut valuable space out of hall and dining-room, but it would have greatly prejudiced their lighting, and in consequence have made necessary a remodelling of the east front. The ground floor of the new building is given up to the big library, which appears in Fig. 176, and its bookshelves are cleverly worked



171.—THE STREET FRONT.



172.—GROUND FLOOR PLAN.

Original building hatched; new work in solid black.

into the scheme of panelling.

Charlton is on the borders of Oxfordshire and Northamptonshire. Geologically the district is an outcrop of the Cotswolds. When the Dreamer in William Morris' *News from Nowhere* reached Godstow on his voyage up the Thames, he "could see, even in the twilight, how beautiful the little village with its grey stone



173.—THATCHED GARDEN SHELTERS.

blue slate. This will in time be replaced, so that The Cottage may once more wholly wear a true Cotswold aspect. The dressings of doors and windows are



174.—A YEW GARDEN IN THE MAKING.

houses had become ; for we had now come into the stone-country, in which every house must be either built, walls and roof, of grey stone, or be a blot on the landscape." This is true of Charlton, where the walls are of the local grey limestone and the roofs (of the new buildings) of the Cotswold stone slates. On the older parts these slates had once been laid, but the nineteenth century renewals were done in base of the beautiful Hornton stone, blue and tawny, which is quarried near Banbury. The street front is of the more regular aspect, which accords well with the quiet elevations of the village street. The garden front does more direct homage to the modified Cotswold tradition of earlier date which we find in this district, to be distinguished from the more western type by a less freedom in the use of gables. In this

respect Mr. James, however, has been reasonably generous, as Fig. 170 shows. The contour of the ground dictated the sunk terrace on the east side with stone stairways (Fig. 169) up to the rose garden, and a pleasant rustic note is struck by the two thatched shelters built against the wall which forms the northern boundary (Fig. 173). The garden is full of charming surprises, which will grow in



175.—THE HALL.



176.—THE LIBRARY.

attractiveness as the more leisurely growths become fully established. There is, for example, a long grass walk, finishing in a yew-hedged garden devised round a sundial, but, as Fig. 174 shows, this presents no more than a sketch for its future stateliness.

Altogether Mr. and Mrs. F. E. Smith are to be congratulated on having created in a charming garden a hunting-box which pleasantly and credibly relates the building ideas of our own day with the traditions of the seventeenth century.

CHAPTER XXI.—BARTON HARTSHORNE MANOR, BUCKS.

Sir Robert Lorimer Adds a Considerable House to a Fragment of 1632—Progressive Accretions—A Late Jacobean Staircase—Lord Thurlow's Lead Cistern—The S.P.A.B. and the "Antique."

THE additions made to this little Buckinghamshire manor house under the direction of Sir Robert Lorimer show that his architectural sympathies are stimulated by English not less than by Scottish traditional work, of which more in Chapter XXV. This might be expected from one who spent some time working in the office of the late G. F. Bodley. Barton Hartshorne in the thirteenth century was almost equally divided between the religious houses of Oseney and Chetwode, and each possessed a separate manor. On the Dissolution of the Monasteries the Chetwode Manor was granted to the Risleys and the Oseney Manor to the Wellesbornes. There is no record to tell which family built the manor house, the remains of which form the core of the building now illustrated. It may be attributed, however, either to the Paxton who succeeded the Wellesbornes in the old Oseney possession, or to Thomas Lisle, who purchased lands in Barton in 1630, two years before the western part of the



177.—WEST FRONT AND STEPS.



178.—ENTRANCE FRONT.



179.—IN THE GARDEN : LOOKING EASTWARDS.

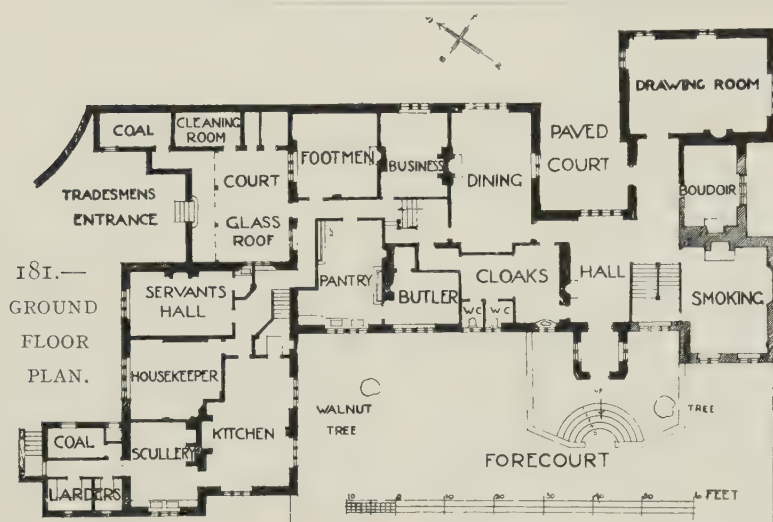
house was built. The latter sounds the more likely. Barton Hartshorne as it then stood was a typical stone-built house of 1632—the date carved on the old west gable. The village is in Buckinghamshire, but it marches with Oxfordshire, and it is natural, therefore, that the traditional masonry of the latter county should be found at the manor house. Once of large extent, the house consisted, when Mr. Charles Trotter bought it, of no more than part of the entrance hall and of what is now the smoking-room and the rooms above. A century and a half ago the rest of the house was pulled down, the remainder became a farm, and there were some modern additions of no interest. Close



180.—FROM THE SOUTH-EAST.

to the manor house and within the garden was a house of the sixteenth century, so dilapidated that nothing could be done save remove it, after taking out some panelling and doors, which were used in the restoring of the manor house. There is a pleasant local stone of a yellowish colour, which locally they speak of digging, not of quarrying, and this was used for the new work.

The plan of the house looks somewhat haphazard, but that is due to the additions having been made at two dates. The first work was to add to the old fragment (shown on the plan, Fig. 181, by hatched lines) a comparatively small house; and a few years later the large kitchen wing was built, and the earlier kitchen was put to new uses. Among the seventeenth century survivals



182.—THE OLD STAIRS.

was the very interesting late Jacobean staircase (Fig. 182). The new work has been carried out entirely in the spirit of the old. The dining-room is a restful apartment, with simple panelled walls and good vine pattern modelled in plaster on the beam and frieze (Fig. 183). The garden has grown up well, and the leaden

cupid bearing a sundial is able to survey trim yew hedges which do credit to their tending (Fig. 179). In the south garden stands another ornament of lead which brings us in touch with history. It is a cistern bearing the monogram of Lord Chancellor Thurlow and the Royal arms for Queen Anne, in the last year of whose reign it was made. It came from a house in Great Ormond Street, once Lord Thurlow's, and later the property of the Children's Hospital, which sold this and other cisterns of the same period to meet pressing needs.

Those who are concerned that ancient buildings shall be faithfully preserved, not only in the fabric of their walls but in their decorative equipment, are justly nervous about the modern craze for

the "antique." The collection of old furniture is a reasonable hobby, but the passion for tearing panelling, ceilings and fireplaces, etc., out of old buildings and putting them into new ones is another story.

As the Society for the Protection of Ancient Buildings said in its report for 1913, "those who buy such things cannot have a genuine regard for the beautiful works of the past ages, as every house robbed of its fittings is a house spoiled." The action of the Children's Hospital in respect of its lead cisterns must, however, be condoned, because they no longer served a useful purpose, and the claim of flesh and blood is more urgent than the claims of art or archaeology. In their new garden setting Mr. Trotter has given to the cisterns a new opportunity to show their charm.

As I write this, I learn that Sir Robert Lorimer has returned to the charge, and is designing further extensive additions. Thus it happens here, as in many another case, that the main work of the seventeenth century will prove to have been to set its fashion for the twentieth to follow. Perhaps Thomas Lisle would be puzzled if he knew in what respect his simple handiwork is held.



183.—THE DINING ROOM.

CHAPTER XXII.—THE COURT HOUSE, BROADWAY,
WORCESTERSHIRE.

Mr. Guy Dawber's Success in Following Cotswold Traditions—An Old Gatehouse Transformed and Enlarged—Modesty of Staircase Design in the District—Plate Glass versus Leaded Lights—Essential Qualities of Cotswold Building.

BEFORE its enlargement, the Court House at Broadway was a purely typical example of Cotswold building. No greater compliment can be paid to Mr. Guy Dawber than to say that, after his addition of a new west front, it remains as typical in all save plan, which is based on modern ideas of comfort.



184.—GARDEN FRONT FROM SOUTH-WEST.

It takes its name from the court leets once held there, but in origin was no more than a gatehouse to the estate of Middle Hill. It consisted then of the present study, side stairs, entrance hall and offices on the road front, with a hall behind them. The whole of the west side, with its drawing-room and kitchen offices, was added in 1898. As the plan shows (Fig. 188), its first builders were careless of straight lines, and the stout walls were set up with a curious disregard for right angles. The house is entered under a great round arch, now filled with a doorway and a fanlight; but originally, what is now the entrance hall was an open gateway, with its main door at the access to the present staircase hall. It is characteristic of the district that the old staircase was modestly



185.—FROM THE ROAD.

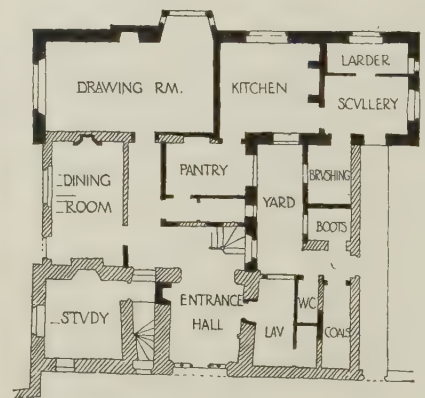
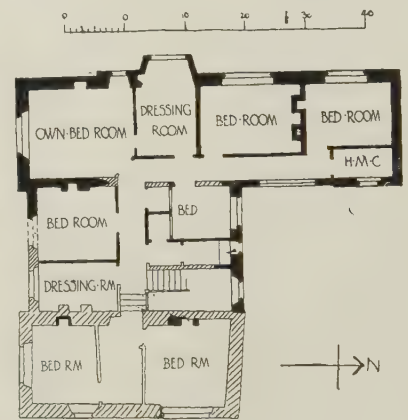


186.—THE SOUTH FRONT.

placed between two walls to the south of the big archway, and altogether lacks decorative pretension. It is rare to find a Cotswold house where any emphasis is laid on staircase treatment. The old hall has been reduced in size to provide space for a pantry and a new staircase. The little study at the south-east corner retains the old beams of its low ceiling. It is a damp little room, as Cotswold rooms were apt to be, for their early builders knew nothing of damp-courses or cavity walls, and the local stone, though beautiful in tone and texture, is rather porous. In the walls of the new wing Mr. Dawber has provided an air space between the outer space of stone and the inner one of brick, to the defeating of old discomforts. It is the good fortune of those who design for the Cotswolds that the masonry weathers quickly even if wisely built, and the new wing of the Court House is already assimilating itself to the old work.



187.—THE WEST SIDE.



188.—GROUND AND FIRST FLOOR PLANS.

It will be seen from Fig. 186 that the near windows (of the drawing-room) are glazed with plate-glass, by desire of the owner, who wanted a clear view of the garden. While we may sympathise with this wish, it takes somewhat from the character of the house. It is sometimes supposed that architects attach an unreasoning importance to leaded lights with small panes, but it is based on a good æsthetic purpose. Cotswold architecture is made up of few and simple elements. Gables, projecting bays and mullioned windows are of its essence. If any of these is unduly emphasised the balance of design is spoiled. The effect of leaded lights in a range of mullioned windows is to break up the level plane of the glass and thereby to prevent the mullions from looking obtrusive.



189.—THE DRAWING-ROOM.

It may be said that if the early builders could have made their window-panes in great sheets, they would so have used them, and that the dividing leads are no more than the confession of their impotence to do better. The fact remains that they could often have made the quarries larger than they did, but clearly kept them small because they liked them better so. There is the further point that a window of small panes gives a sense of enclosure and comfort that a large area of clear glass denies. Windows are to be regarded rather as transparent walls than as voids round which the solid walls are built. This idea can be preserved in houses of all styles, whether in those of traditional type where mullions call for leaded lights, or in buildings of classical character,

where sliding windows, however large, are broken into small panes by stout sash-bars.

In other respects the new work at the Court House follows straitly in traditional ways. The dormer windows are in the gables and not entirely in the roof, a manner that was not introduced into the district until comparatively late, and then only rarely. There is no porch on the garden side or elsewhere, and porches are scarce in the Cotswolds, save in the great houses, which were open to wider influences of design. There are lintels everywhere instead of arches—the quiet gravity of local building was averse to an element “that never sleeps,” and where, as in the gatehouse front, use seemed to demand an arch, it was made round rather than flat-pointed. The only sitting-room wholly new is the drawing-room, and how pleasant it is, with its modelled plaster ceiling, Fig. 189 sufficiently attests.

CHAPTER XXIII.—WEST END, BROADWAY.

Ethics of Rebuilding Old Houses on New Sites—Need to Revise Aspect, Prospect and Relation to Road—Mr. Charles Bateman's Rebuilding of West End with Plan Reversed—His Methods—Seventeenth Century Building without Foundations and with Clay for Mortar.

AMONG the many little Broadway houses of yesterday which have been remodelled to fit them for pleasant habitation during the last few years, West End has a distinct character of its own. The practice of taking down an old house and rebuilding it on a new site has been already discussed in the Introductory Chapter. It is by no means an uncommon thing to find an East Anglian timber house torn from its original site and re-erected, perhaps a hundred miles away, in a stone district, where it is a foreigner both in appearance and in fact. To do this is to disregard all those authentic traditions



190.—THE NEW ENTRANCE FRONT.



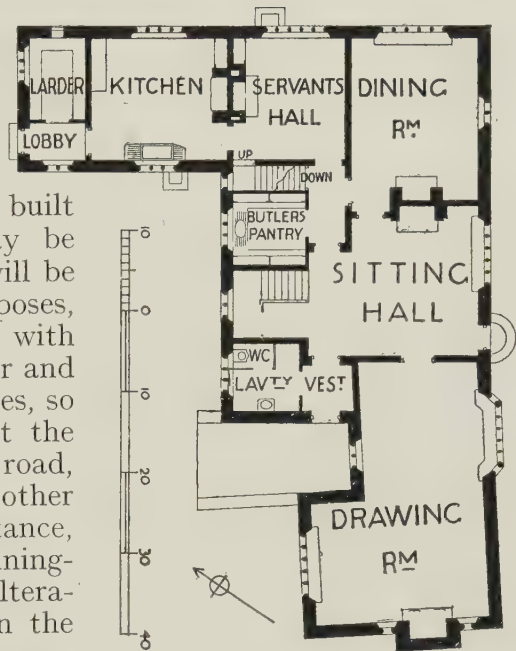
191.—OLD ROAD FRONT BEFORE ALTERATION.

which express the natural relation between a locality and the appropriate materials which the old builders found ready to their hand. However attractive in its own right such an old timber house may be, it must look awkward and unnatural in its new surroundings. It would be foolish, however, to make the attachment of a fabric to its original site too rigid an article of architectural doctrine. In



192.—THE SAME FRONT REVERSED AND REBUILT.

the repair and enlargement of an old house it is a common and reasonable practice so to remodel the plan that the aspect of the principal rooms, as devised by the original builders, may be made to accord more faithfully with modern ideas of comfort. An old kitchen, for example, built with its windows to the south-west, may be turned into a living-room, where the sun will be as welcome as it is unpleasant for kitchen purposes, and cooking banished to some cool chamber with a north light. The advent of the motor-car and its dust has made it desirable, in many cases, so to change the disposition of the plan that the living-rooms, which formerly looked upon the road, are altered to serve as kitchen offices, while other rooms which were originally of less importance, but on the garden front, are turned into dining-room, drawing-room and the like. Similar alterations are often made desirable by a change in the



193.—GROUND FLOOR PLAN.



194.—HALL FIREPLACE.

character of the prospect from the rooms. It may happen that building developments near by have placed a modern villa of surpassing ugliness in direct view of the chief windows of an old house. This may sometimes be corrected by reversing the uses of rooms or by building up an old window and opening a new one which will give a more pleasant outlook. These are all practical contrivances which it would be unreasonable to ignore merely for the sake of preserving a strict archæological continuity in the history of a fabric. When all is said, houses are to be lived in rather than to be looked on.

When Mr. Charles Bateman (associated with Mr. G. H. Hunt in the work) took West End in hand, its main front faced the

road, as shown in Fig. 191. It was originally built, no doubt, as the home of one of the farmers or wool-staplers who made Broadway so prosperous in the seventeenth century ; but, in common with the Orchard Farm, illustrated in the next chapter, and other houses in the neighbourhood, it had fallen from its high estate and been turned into a pair of cottages, with much consequent damage to the fabric. The first scheme was to retain the old road front and to rebuild the back of the house on an enlarged scale. A closer examination showed that time had robbed the stone-built walls of the clay which had been used instead of mortar,



195.—THE DRAWING-ROOM.

and that the seventeenth century had so far anticipated the methods of jerry-builders as to have omitted not only damp courses, a modern invention, but also anything like proper foundations.

As the old front had therefore to be taken down, it seemed better to set it up again further from the road. Another point then arose. It was clear that the living-rooms would enjoy improved aspects and prospects if the plan was absolutely reversed, so that the old front door became the garden door and *vice versa*. And this was the method employed. As the old wall was taken

down, the stones were laid in their due order on the ground, face downwards. Those from the top of the wall were placed furthest from the building line of the new position, and the lower stones consequently nearer to the new foundation, so that they came first to hand when rebuilding began. This method, moreover, preserved the old weathered faces of the stones from damage, and, as it was accurately done,

had the same practical effect as if the wall had been lifted over bodily in one piece. The plan was entirely reversed, and not simply altered in position, so that the



196.—MUSIC ROOM.

original right-hand gabled projection, with its two rows of seven casements (Fig. 191), took up its position on the left in the rebuilt house (Fig. 192). Much of the success of such work depends on the skill of the local craftsmen; but fortunately the traditions of Cotswold masonry have never died out, and the new work consorts admirably with the old. The principal extensions were the servants' quarters and the enlargement of the drawing-room. The latter makes a delightful apartment with its beamed ceiling moderately adorned by modelled plasterwork (Fig. 195).

West End lately changed hands, and for the new owner, Mr. Piers-Duncombe, a detached music room was designed by Mr. Guy Pemberton, the interior of which appears in Fig. 196. West End has suffered many changes in its fortunes, but it stands to-day as a good example of the wise correction of ancient defects, some of which must be charged to its original builders, and of the justification, in special circumstances, of a method which is rarely desirable.



197.—FROM THE SOUTH-EAST.

CHAPTER XXIV.—THE ORCHARD FARM, BROADWAY.

Slow Impact of New Ideas on Cotswold Building in Eighteenth Century—Mr. A. N. Prentice's Repair of Nineteenth Century Ravages—Barn Converted into Music-room—An Attractive Garden Design.

SOME of the houses in Broadway have a more or less definite history which connects them with the famous wool-stapling industry of the Cotswolds. In the sixteenth and seventeenth centuries the owners of the great sheep runs and the merchants who marketed the wool were comfortable men, and well able to build solidly in the conservative fashion of the district. The Orchard Farm must have been first built somewhere about 1620. It was then only a little house with three rooms on the ground floor, and showing to the village street only the two rows of casements to the right of the present entrance door



198.—ENTRANCE FRONT FROM THE ROAD.

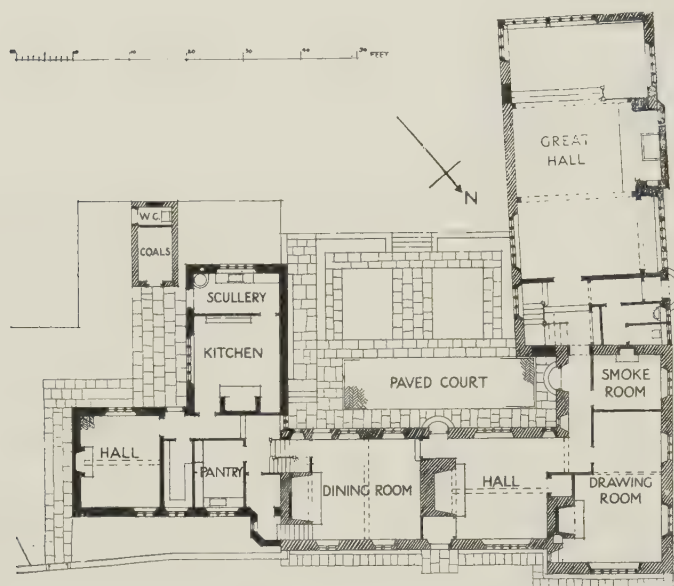
(Fig. 198). Its downstairs rooms serve now as hall, drawing-room and smoke-room. About a hundred years later it belonged to a family named Walker, and they doubtless built the room now used for dining to the left of the main entrance. It is typical of the steady devotion to old traditions which marks Cotswold building, that the Walker of about 1720 was oblivious of the neo-classic fashions which had entirely captured



199.—NORTH END OF GARDEN FRONT.



200.—GARDEN FRONT FROM NORTH-WEST.



201.—GROUND FLOOR PLAN.



202.—NORTH-WEST SIDE OF MUSIC ROOM.

architecture in most parts of the country. He simply followed in his forefathers' ways and built the same sort of coursed rubble walls which he found. To the same date must be assigned the great barn which juttied out at the back to the south-west. In the nineteenth century the farm fell upon ill fortune, and was divided into two dwellings. One was occupied by a labourer, and what is now the drawing-room became a village shop. Decay had overtaken the old stone mullioned windows, and many of them had been replaced by common wood sashes. When Lady Maud Bowes Lyon acquired the farm, much needed to be done to repair such ravages. Happily there remained enough traces of the five-light mullioned window in the drawing-room to make its accurate renewal a matter of certainty rather than of guess-work. The windows of the two storeys above were of three lights and two lights respectively, an arrangement very typical of the treatment of elevations in the neighbourhood. Although the open fireplaces had been built up and filled with base modern grates, the removal of the latter revealed the old stonework little damaged. The additions made by Mr. A. N. Prentice are clearly shown by the accompanying plan (Fig. 201), where the new work is indicated in solid black and the

old walls by hatched lines. The most important addition was the kitchen wing to the south-east of the old building, and this was kept low in order that it might not compete with the original work. The walls of the old barn were retained, but the roof was raised to allow a suite of bedrooms over it. A great fireplace was inserted where once the cart door had been, so that the room might be used as a general living



203.—SOUTH-WEST SIDE AND PAVED COURT.



204.—THE NORTH-WEST TERRACE.

room, but especially for music (Figs. 202 and 206). A little old outbuilding in the garden was turned into a summer-house, and a new stable block, consorting well in character with the original work, was put up at the far end of the garden. These are seen in the bird's-eye view reproduced in Fig. 205. The little enclosed space formed by the new kitchen and the music-room wing was put to attractive use by treatment as a paved court (Fig. 203). Much of the garden space is to the north-west of the house, and is delightfully divided up by stone walls into little pleasaunces, each with its own character. An idea of its general design can be gathered from our picture of the north



205.—BIRD'S-EYE VIEW.



206.—THE BIG MUSIC ROOM ; ONCE A BARN.

west front, as it is seen across a round pool and through stone piers which lead to the garden entrance (Fig. 200) as well as from the bird's-eye view. Altogether, Mr. Prentice is to be congratulated on the skill with which he has evolved order out of decay, and given a new lease of life to a very characteristic piece of Cotswold building.



207.—THE HALL.

CHAPTER XXV.—BRIGLANDS, KINROSS-SHIRE, AND
PITTENCRIEFF HOUSE, DUNFERMLINE.

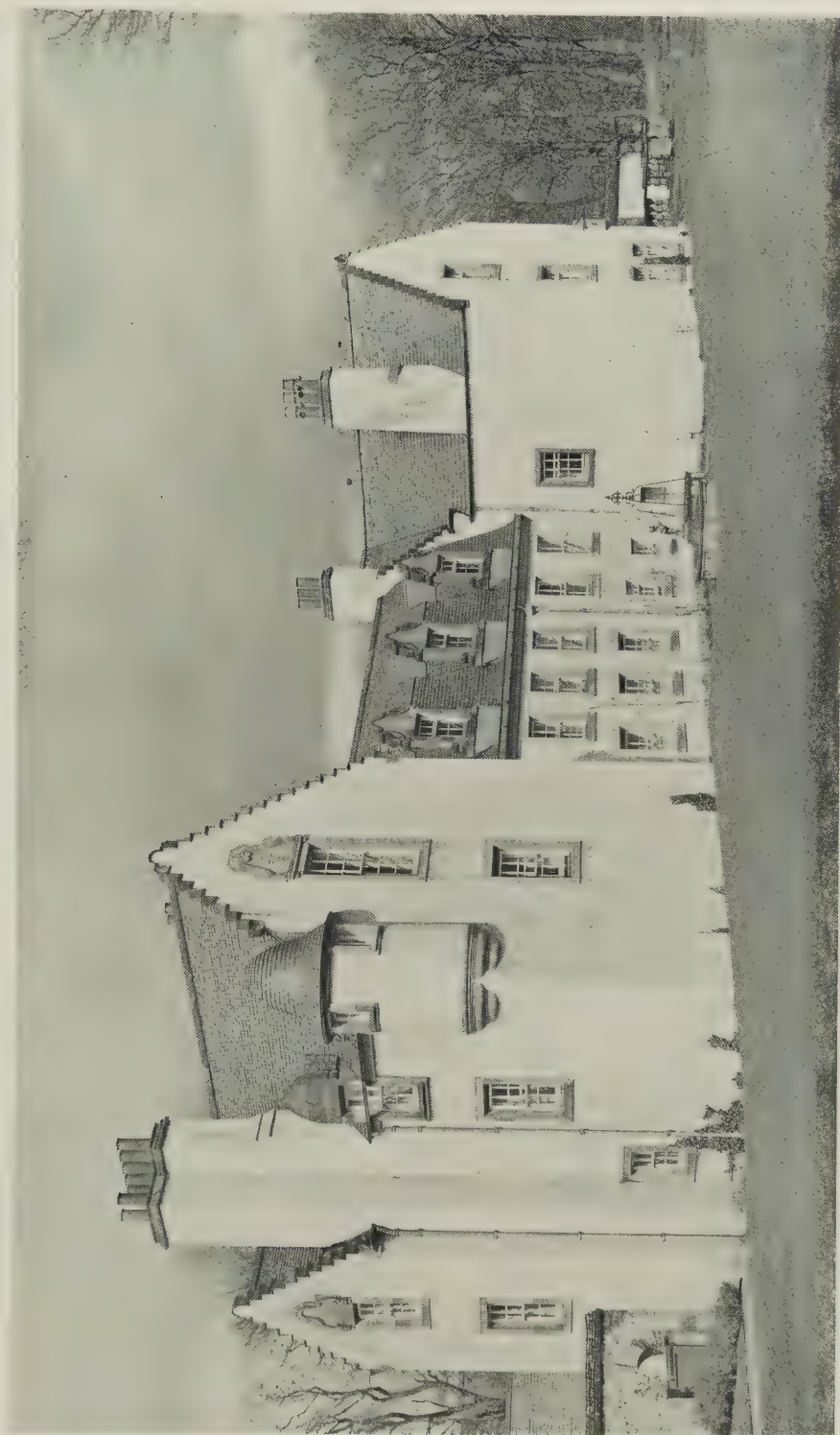
The Difficulties Inherent in the Design of Small Scottish Houses—Sir Robert Lorimer's Skilful Handling of Tradition at Briglands—Pittencrieff House and its Remodelling as a Museum—Origins of Sliding Sashes.

IT is safe to say that the smaller the house the more difficult it is to give it a Scottish character, and the problem is obviously no easier when it arises in connection with additions to an old house of modest dimensions. The adoption of well defined features of the Baronial style, such as turrets and oversailing parapets, is reasonable only when the scale of the house allows them to serve some purpose in the development of the plan. In some little houses built during the last few decades these elements, proper to castles, have been

sprinkled over low-built villa residences with no more reason than dictates the ornaments on a wedding cake. One point in the general treatment of house design may be noted here, *e.g.*, the large size and small number of window openings as compared with English buildings. Scotland never developed big windows divided into many lights by mullions and transomes. Before sliding sashes were invented, the big openings were filled with a combination of casements and solid shutters set in an independent frame. The sliding sash, when it came in at the end of the seventeenth century, could be adopted therefore without the structural alteration of the walls that was necessary in England. No



208.—BRIGLANDS : FROM NORTH-EAST.



209.—FROM THE SOUTH-WEST.

doubt this explains why sliding sashes look at home in buildings of the castle type in Scotland, whereas they have an obvious air of later insertion in buildings south of the Border.

Briglands is an example of a little old house—a plain oblong with an added wing—which had no architectural character. The plan shown in Fig. 212, indicates the old walls by hatched lines, and the new walls are shown in solid black. Sir Robert Lorimer has made two additions at different times for Mr. J. A. Clyde, K.C., M.P., the billiard-room and long gallery being the latest work done. Figs. 208 to 211 show how a definite Scottish character has been given to a house of no original merit. Very pleasant is the masonry basin with a statue in its midst, and the terrace and stairway on the south side. The most effective feature of the



210.—BASIN AND STATUE.

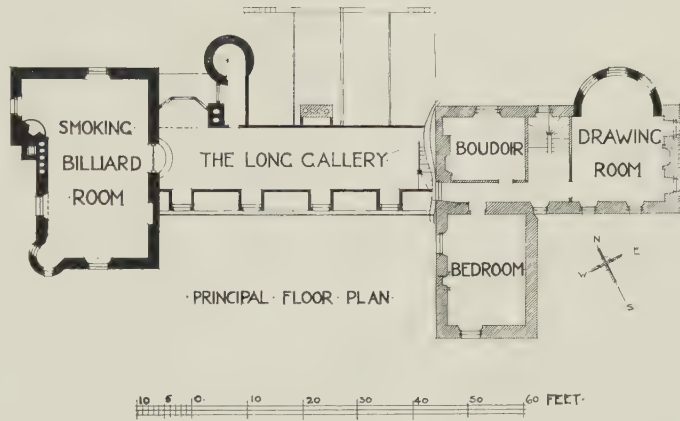


211.—BRIGLANDS : TERRACE AND STAIRWAY.

interior is the broad gallery which connects the old house with the added billiard-room (Fig. 213). Its curved ceiling is very pleasantly treated with modern plaster-work in a typical Scottish manner.

Pittencrieff House claims our interest for a good many reasons. It is an unusually small Scottish mansion house of the seventeenth century altered a good deal in the eighteenth. It exhibits some of the many activities

called into being by the Carnegie Trust, and it shows Sir Robert Lorimer's skill in fitting an almost derelict building for new uses. Little is known of the house or its history before 1651, when the estate was in the ownership of Sir Alexander Clerk. His initials, "S.A.C.," and coat of arms appear over the doorway with the motto, "Praised be God for all His giftes," and the initials only on a gablet. It is clear from the plan of the house that it was never intended as a place of defence. The square tower stands in front of a plain oblong block. The staircase is of a typical castle type, for it springs straight from the entrance doorway. It is rather unusual to find an



212.—PLAN OF PRINCIPAL FLOOR AT BRIGLANDS.



213.—THE LONG GALLERY AT BRIGLANDS.

important family living-room on the ground floor of a Scots house of this date, but one fine oval ceiling which has survived suggests that the chamber it adorned was the dining-room (Fig. 218). When Mr. Carnegie presented Pittencrieff Park to Dunfermline, the house was part of the gift. It was in a bad state of repair, the result of many years of neglect. From 1685, when it passed from Sir Alexander Clerk to George Murray, there were frequent changes of ownership. By 1800 it had come into the hands of William Hunt of Dunfermline, from whose successor, Colonel J. M. Hunt, it was acquired by Mr. Carnegie.



214.—PITTENCRIEFF HOUSE.

The house has been altered greatly in its sky-line since the days of its building, and the change is typical of the life of many such houses. Mr. Henry F. Kerr, who read a paper on its history in 1903, has gathered some valuable facts. He quotes Henderson, who wrote in his *Annals of Dunfermline* that the third storey and perhaps the whole house was built of stones from the old Royal Palace near by. As the palace roof did not fall until 1708, this statement does not fit the facts, except in so far as its old stones may have been used in the remodelling of the house done by one of

its owners, Colonel Forbes, in 1740. Chalmers says that Forbes *added* the third storey, but he doubtless did no more than alter it to suit the architectural ideas of his day. As first built, no doubt the third storey was partly in the roof and the windows projected above the head of the wall and were finished with little gables. Mr. Kerr suggests, alternatively, that lean-to dormer roofs may have been used, but this is less likely. What happened was that Forbes raised the wall to provide an unbroken line of cornice, in order to bring sobriety to the appearance of the roof, and to improve the interiors of the rooms. Mr. Kerr writes in definite strain of the windows "of which there

were 'full many with the original æstragalled sashes.'" It is, however, difficult to believe that sliding sashes were in use as early as 1651 in Scotland. It is even very doubtful whether they reached England from Holland earlier than the Restoration. It has been suggested that they were not introduced until after William III.'s accession, but that seems too late a date.

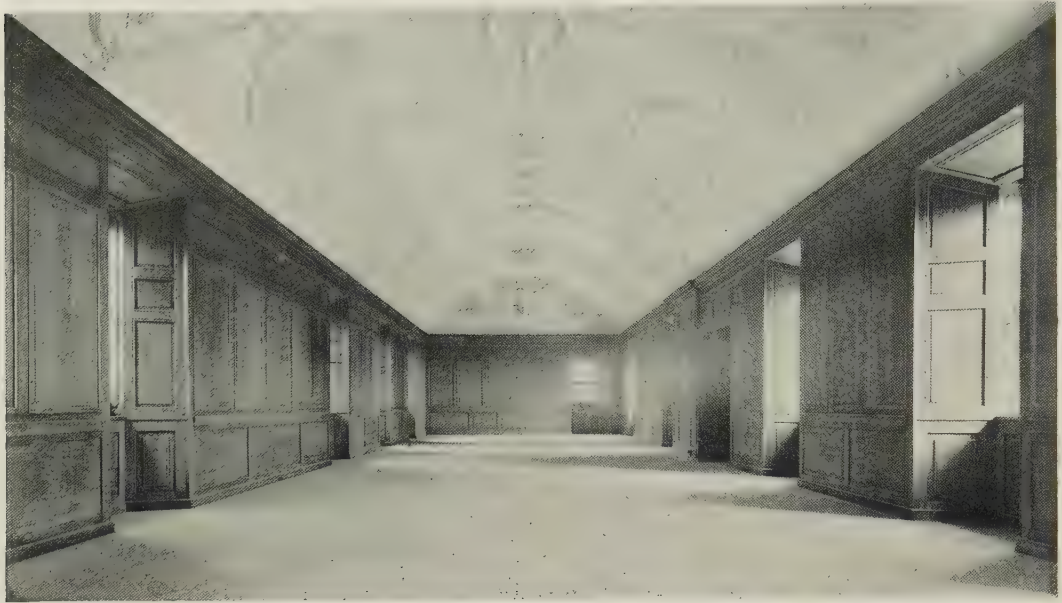
When Sir Robert Lorimer undertook the repair of the house, he found that its interior had suffered greatly from the rearrangement of rooms and from decay. Nothing of interest survived except the fine plaster ceiling in the dining-room. This was carefully taken down and set up again. The ground floor was converted into a club for old men. The first floor was divided into three rooms by panelled screens, in which are tall sliding doors, and decorated ceilings of typical plaster-work were added (Fig. 215). The top floor was cleared of its partitions so that it might serve as a



215.—THE THREE ROOMS ON THE FIRST FLOOR.



216.—END OF LONG GALLERY.



217.—THE LONG GALLERY.



218.—AN OLD CEILING.

museum gallery, to which purpose also the first floor rooms are devoted. In order to make the gallery as imposing as might be, advantage was taken of the roof space to provide an arched ceiling. Its surface and the end spaces were treated with characteristic plaster-work, which appears in Figs. 216 and 217.



219.—PLAN OF PITTENCRIEFF HOUSE.

CHAPTER XXVI.—ASPLEY HOUSE, BEDFORDSHIRE.

A Notable Brick Wall—A Queen Anne House—Mr. Reginald Blomfield's Conservative Repairs—Early George I Furniture.

AT Aspley Guise, where stands the Elizabethan house described in Chapter VIII, there is also more than one dating from the time of Queen Anne. That known as Aspley House is very typical of its period, and is much in its original condition. It stands on the same stretch of south slope as the "Old House," but is nearer to the village. Indeed, the fine line of brick wall (Fig. 220), forming the north boundary of its garden, screens the latter from a roadway which has barely ceased to be the village street. Simple as it is, this wall, with its flat pilasters and its ramp down to the slight central hollow occupied by the doorway, gives quiet dignity to both road and garden. It is just such adjuncts as this, perfectly utilitarian in their origin, but adequately designed and carried out in apt materials, that afford distinction to a little place like Aspley House. This was thoroughly understood by builders in the Queen Anne period. There is a nicety about their work which, without resort to much ornament or elaboration, yielded many a delightful home, and

satisfied alike the æsthetic and the comfort-loving senses. In the former respect we cannot improve upon them; in the latter we can add the increased accommodation and the engineering devices which our generation understands so well, without straining or spoiling forms and proportions. The small property on which the house stands probably belonged once to the lords of the manor, the Guises being followed by the



220.—GARDEN WALL, FROM ROAD.

Sadleirs before the close of the sixteenth century. In Charles II's time it was owned by Thomas Snagge, whose second wife was of Sadleir descent, and they probably lived in an old house here. After Thomas Snagge's death his widow married William Norcliffe, and it is likely that he pulled down Snagge's dwelling and built the present one. William Norcliffe may have used old material, and perhaps old foundations. It is stated that, during some recent alterations, a stone was found on which it was recorded that the house



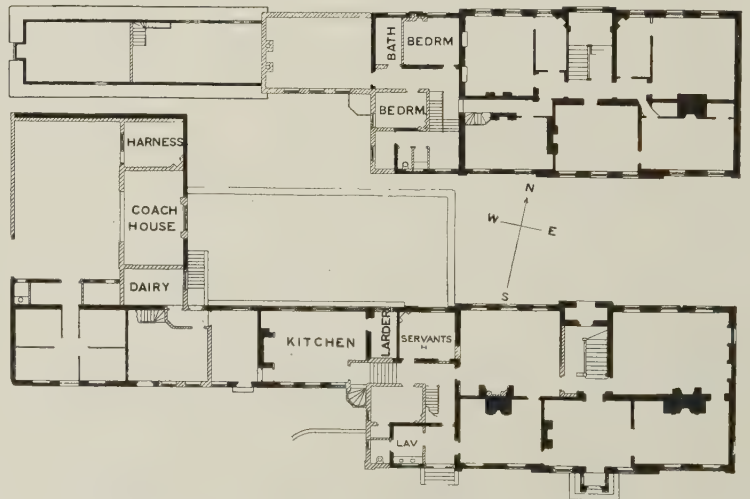
221.—ENTRANCE FRONT.

was "repaired" in 1711. This is very much the date when, as its style indicates, the house must have been built. William Norcliffe arranged his house with two seven-windowed fronts. They are not, however, identical, for the exterior is made to indicate the interior disposition, and variety is thus obtained in the most justifiable manner. To the south (Fig. 221) the square hall, with its doorway flanked by windows, is marked by the slight projection of rather more than a third of the front of the house, and this is topped by a pediment. The doorway has elaborate consoles, well sculptured with boys'



222.—GARDEN FRONT.

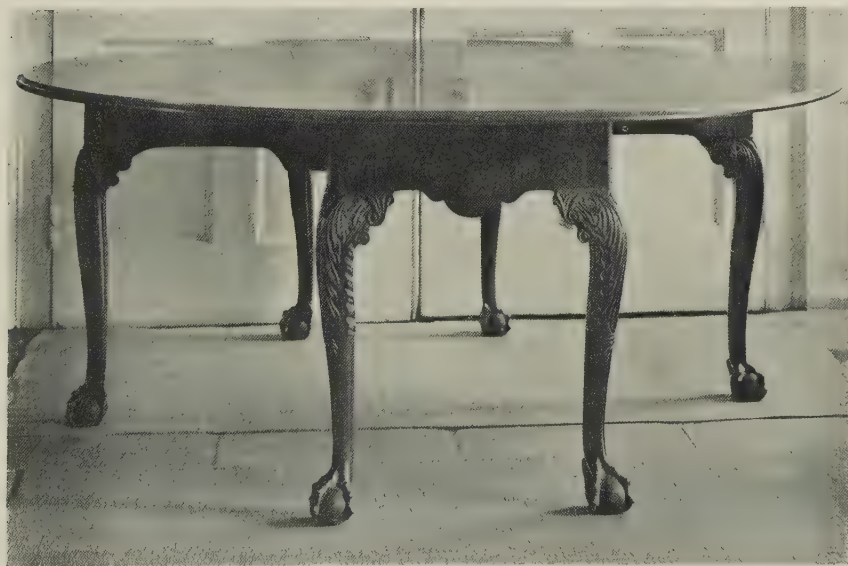
heads. We may safely say that William Norcliffe set his doorway flat against the front of the house, and that the bringing of it forward to form a porch is a modern device to add comfort to the hall. The hall has two windowed rooms on each side of it, but on the north front (Fig. 222), where the staircase forms the central feature and requires no great width, two three-windowed sitting-rooms were placed. Thus the central projection is narrow, marked by two "Venetian" windows lighting the half-landings, and a chimney-stack rises from the centre of a steep, broken pediment. A partly sunk

223.—GROUND AND FIRST FLOOR PLANS.
Old walls shown black, new walls hatched.

stone doorway, reached by steps under the stair, was probably the only original access to the garden on this side. The rather overpowering pilastered cases to the doors from dining-room and drawing-room can be no part of the original conception, which demands unbroken fenestration. The treatment of material is noticeable. The walls are built of a rather rough brick, of which a very considerable quantity is dark from much firing in the "burnt end" manner that was so much in vogue for diapering in the sixteenth century. It is possible that William Norcliffe used bricks from the



224.—THE STAIRCASE.



225.—GATE-LEG TABLE. CIRCA 1720.

older building for his walls, but introduced, as the framing to his windows, a new red brick of fine quality, rubbed down and set in white mortar, as was then the fashionable mode. A very delightful variety, both of tone and texture, is thus given to the brickwork, which is in full sympathy with the broad sash-bars of the windows and the bold modillioned cornice that supports

the overhanging eaves. Although the whole building gives the appearance of being so little touched, this does not mean that it has not received very considerable attention recently. When the new offices on the west side were added by Mr. Reginald Blomfield, R.A., all renovations carefully followed the old lines, and the repairs and alterations melt into, and form part of, the original work (for plans, see Fig. 223). Instead of the large deal panels which we should expect, the hall is lined with Jacobean wainscoting. This may have belonged to Thomas Snagge's house, and William Norcliffe, though probably despising it as old stuff, yet thought it would do for the hall if it was painted. To the staircase,



226.—CIRCA 1720.



227.—TWO CHAIRS. PART OF A SET.

however, he gave considerable attention (Fig. 224). It is not large, but well finished. The triple, round-arched ways at the base, the square newel-posts, the twisted balusters, two to a tread, the ample mouldings of the dado, and the form and finish of the " Venetian " windows, give it a satisfying character. This is adequately continued in the main landing and corridor, all wainscoted and enriched with fluted pilasters

and a fine dentel cornice. The whole forms an excellent example of the simple yet sufficient treatment of woodwork at the time when joinery was at its zenith in England. The rooms, though quietly treated, have the added interest of containing admirable pieces of English eighteenth century furniture belonging to Mrs. Villiers Downes. First in importance is a set of chairs, settees and stool with cabriole legs and backs sufficiently tall and curved to show that they are transitional between the full Queen Anne type with solid splat and the later Chippendale form with squarer top and pierced splatwork. The acanthus scrolls, both on the legs and the back, are rich and crisp. The whole set is a choice product of the decade that followed the death of Queen Anne (Figs. 226-7). The claw and ball-footed dining-table with flaps is of the same time (Fig. 225).



228.—QUEEN ANNE CHAIR.



229.—NEEDLEWORK ARMCHAIR.

CHAPTER XXVII.—MORTON HOUSE, HATFIELD, HERTS.

A Remodelling by Mr. A. Winter Rose—A Three-storey Hall—An Old Shed Turned into Dining Loggia—Nursery Planning and Equipment—An Attic Chapel.

MORTON HOUSE stands at the top of the steep street which leads up to Hatfield Church. Before the railway came, the old London coaching route passed up that way and turned off between the church and Bishop Morton's old palace. Mr. Speaight, who owns the house, may be envied one neighbour ; I would go a long way to live next door to a place with so enchanting a name as The Green Man, with its quiet brick front level with Morton House. The title-deeds of the latter date back to 1698, and, as one gathers from an old auction bill framed in the hall, it narrowly escaped destruction in 1844, when it was described as "a most desirable opportunity for brewers, builders and others requiring business premises, being an excellent situation for building several dwelling houses thereon." It survived the auctioneer's commercial

advice, but was a poor thing when Mr. Speaight bought it, and its present state shows how much can be done with unpromising material. The street front showed two windows on each side of the entrance door, while the space now indicated by the further two on the right was occupied by a coach-house. The present hall was a narrow entrance passage, with a room on the left, and only one storey high. To make it as it appears in Fig. 233 the first floor to the left of the front door



230.—THE STREET FRONT.

(then comprising one bedroom and bathroom) and the second (which made two attic rooms) were cleared away. The result is a very lofty hall with a gallery running all round at first-floor level, and three tiers of windows, which give a fine sense of space and airiness. All the oak timbers are original, but cleansed of their old lath and plaster.

Facing south, on the ground floor, were two rooms divided by a passage containing a narrow staircase. The latter features were removed, to the great enlargement of the drawing-room, which in its earlier state had been further diminished by a scullery cut out of its south-east corner. The old kitchen was in the outbuilding which now contains the dining loggia, and was connected with the house by a covered way. By building a new kitchen wing



231.—BEFORE RESTORATION—

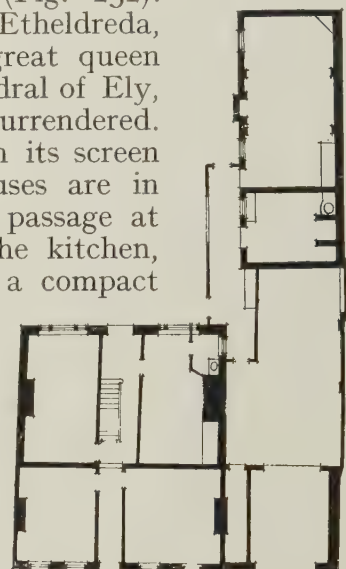


232.—AND AFTER.—THE GARDEN FRONT.

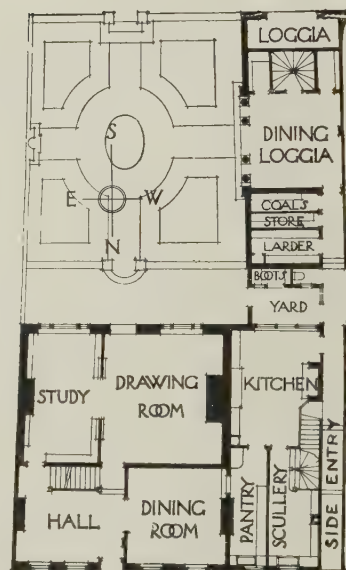
on the coach-house site and altering the hall and drawing-room, a delightful family house has resulted, but its especial charm derives from the remodelling of the old outhouse and garden. Going outdoors from the drawing-room, we reach by two circular steps a paved fountain court (Fig. 232). On one side in a brick niche is a stone statue of St. Etheldreda, the patron saint of the neighbouring church. This great queen and abbess holds in her left hand a model of the cathedral of Ely, which she founded, and at her feet lies the crown she surrendered. On the other side is the loggia for open-air meals, with its screen of pillars (Fig. 237). Such a place, delightful as its uses are in summer, would have been inconvenient but for the passage at the back, which puts it in direct communication with the kitchen, a good point in planning. In its south wall is set a compact stairway to a spacious upper verandah, which overlooks the neighbouring God's Acre and affords a quiet place for study, and in hot weather an open-air



233.—HALL AND STAIRCASE.



15 0 10 20 30 40



10 0 10 20 30 40

234.—PLANS BEFORE AND AFTER ALTERATION.



235.—THE STUDY FIREPLACE.



236.—THE ATTIC CHAPEL.

bedroom. Below it and on the level of the upper lawn, which it faces, is another loggia to shelter onlookers at tennis.

On the roof of this building is a pigeon-cote, and its denizens flutter happily about the pool in the paved court. Altogether this wing is delightful. Its planning in a new house would have been a creditable feat, and when it is remembered that it was made by utilising a ramshackle shed, its merit justly appears the greater. A comparison of the two pictures (Figs. 231 and 232) of the south front and garden, as they were and as they are, will show how completely a gracious order has been created out of shabby chaos without changing the characteristics of the building. Returning indoors, we note the taste that has dictated the decoration of the walls of the three reception-rooms alike in a cool French grey, which forms an admirable background for pictures, old china and gay chintz covers. For the study Mr. Winter Rose has designed a simple mantel-piece with agreeable cherubs' heads to frame a copy of the only known picture of Bishop Morton (Fig. 235). Honour is also done to that great prelate by a painted plan over the hall fireplace of Bishop's Hatfield (as Hatfield was called in old days) and of the adjoining old palace (Fig. 233). This was built in the reign of Edward IV. by the bishop who successively ruled the dioceses of Ely and Canterbury, served as Lord High Chancellor and died a cardinal in 1500. The plan is adorned by his rebus, MOR over a tun, and with a bird's-eye view of the church and street. The dining-room is entered from the hall by wide folding glazed doors, and its windows, like those in the hall, are fitted with the demure green blinds made of vertical slats, that fit so well the atmosphere of a country town. They

suggest a bespectacled Miss Lavinia seated in the quiet room, and protected thereby from roving masculine eyes without. Going upstairs we note that the fireplace of the room destroyed to make the open-roofed hall has been converted ingeniously into a niche, shelved to take an array of pewter.

The bedrooms are all light and pleasant, and the day nursery above the kitchen offices and side entry is especially worthy of remark. It has a service lift from the kitchen, and is entirely fitted in American white wood, so that the children may be free from those reproofs which sometimes follow scratched paint. Ample toy cupboards are not forgotten, and there is practical virtue in an enclosed sink and working cupboard, so that the nursery is self-contained in the matter of washing up and cleaning. The once despised attic has many delightful uses, and its employment at Morton House is unusual. High up and remote from the rest of the house, and served by its own tiny stair, is a simple little chapel with an altar of plain brick (Fig. 236). Walls and roof are of old oak timbers which came from the coach-house (taken down to make room for the kitchen wing), and they now take on a new lease in reverent employment. Morton House is as pleasant a home as one could wish. The garden is not large, but parishioners are allowed to make Hatfield Park their garden. Moreover, in spring-time the churchyard is a miracle of bloom from uncounted thousands of bulbs. Upon so gracious a picture it is a thought unpleasant to intrude the coarse facts of £ s. d. ; but it should be added that the additions and decorations, including the fountain court and garden, cost no more than nineteen hundred pounds.



237.—LOOKING OUT FROM DINING-ROOM LOGGIA.

CHAPTER XXVIII.—THE ROAD FARM, CHURT, SURREY.

The New Garden Designed by Mr. Robert Atkinson—A Much-altered Pair of Cottages—Removal of Plaster—Low Rooms—Chaucer on Garden Design—Lily Ponds and Garden-house—Specification for a Pergola.

THE Road Farm is one of the many little homely places which are being rescued from a state of neglect, and equipped within and in their garden state as pleasant country homes. Mr. Robert Atkinson and his partner, Mr. Alexander, took a little house of no particular merit, and, by the admirable garden devised for it, gave it a new distinction. The original house dates from the seventeenth century, and was built of stone with brick quoins, but it began life as a pair of cottages. They only occupied the ground covered by what is now the entrance hall, dining-room and service lobby. Not many years ago there was added at the west end the wing



238.—FROM ENTRANCE GATE.



239.—GARDEN FROM SOUTH-EAST.

containing hall and schoolroom, and it must be admitted that the angle bay of the hall is a rather unsightly accretion. As far as possible the unpleasant

features then introduced have been modified by reducing the abnormally large scale of some of the windows and replacing the big sheets of glass by leaded lights. The scheme of planning of the Road Farm, when in its cottage estate, has disappeared. Before the recent alterations the front door was at the middle of the present dining-room, and the entrance hall was the kitchen. The latest reconstructions are shown on the plan (Fig. 245) in solid black, and include the addition



240.—ENTRANCE FRONT THROUGH STABLE GATEWAY.



241.—PERGOLA AND POOLS.



242.—VIEW FROM GARDEN HOUSE.

of a new kitchen wing at the east end with four bedrooms and a bathroom on the first floor. Access to these rooms is given by a small staircase at the side of the open fireplace in the dining-room. The main stair rising from the entrance hall is built of oak, and is quite new. The seventeenth century builders were lavish with oak beams and partitions, which have been plastered over at some later date. As, however, they were evidently intended to be seen, the plaster has been removed. The present dining-room was evidently, in the cottage state of the building, two rooms, and it is pleasant to observe that the architects in renewing one of the beams were not ashamed to bolt two timbers together, and to let the bolt heads explain the modern origin of the beam (Fig. 247). This room would not satisfy building by-laws of to-day. The door to it is only about five feet six inches high, and the hall fireplace angle is proportionately low. The house gains considerably by the simple and attractive old furniture which finds its natural place in the low-beamed rooms.

The making of the garden was a larger matter. The ground sloped originally from the top of the retaining wall of the new pergola at the south down to the sweet pea garden on the north side. This has been levelled to give



243.—UNDER PERGOLA : VIEW FROM GARDEN HOUSE.

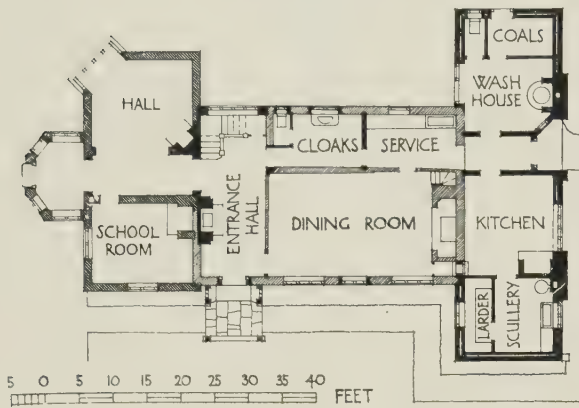


244.—HOUSE AND GARDEN FROM WEST.

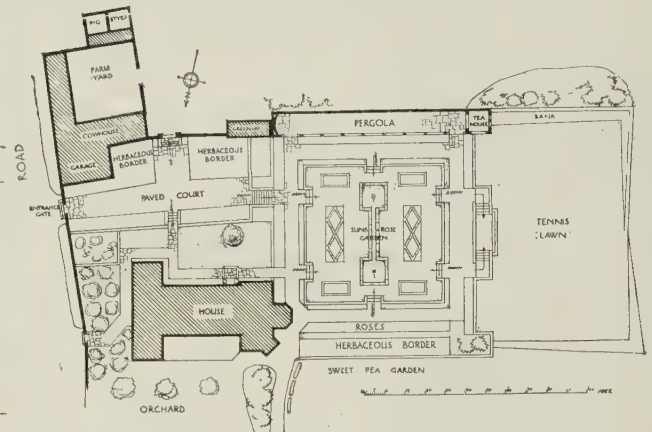
a sunk rose garden. Its shape conforms with the rules laid down in the *Romaunt of the Rose*, which Chaucer translates for us :

The garden was by measuring
Right even and square in compassing
It as long was as it was large.

It consists of two oblong beds intersected by stone paths arranged diamond-wise, and four smaller beds in the corners. The middle is occupied by two square lily ponds, each furnished with its fountain, and connected by a canal, which gives hospitality to tall water plants. The sunk garden is surrounded by wide stone-paved paths, and bordered on the south side by a long brick-built pergola, the beams of which are of old oak. Fig. 241 shows the relation of this pergola to the sunk garden and the corner garden house. Fig. 243 reveals the vista down the pergola from the garden house. Most attractive of all is the view (Fig. 242) through the archway of this resting-place to the big retaining wall and the steps leading down to the tennis lawn, and beyond it to a wide stretch of smiling country. A word may be said as to the construction of the pergola, because its proportions give a good effect. The brick piers are eighteen inches each way, and placed ten feet apart, centre to centre. The main longitudinal beams are ten inches by six inches, the intermediate cross-pieces four inches by three inches and the longitudinal battens one and a half inches by three-quarters of an inch. The ends of the cross-pieces project fifteen inches beyond the main longitudinal beams, and the piers are finished at the top



245.—GROUND PLAN OF HOUSE.



246.—GARDEN PLAN.

with rough capitals, two roof-tiles in thickness. The paving under the pergola is of stone slabs, roughly squared, and space has been left for beds, not only at the foot of the piers for the climbing plants, but also between them and just under the pergola, as well as against the retaining wall on the south side. The old coach-house has been turned into a garage, and much of the garden building has been done with old materials rescued from ruinous farm buildings which

had to be pulled down. Some of the farmyard walls on the south side were retained, however, to enclose the level paved entrance court, which is now flanked by deep herbaceous borders. The garden, as the pictures show it, looks somewhat bare, but it is to be remembered that it only began to emerge from its farmyard state in March, 1913, and the photographs were taken in the



247.—DINING-ROOM.

autumn of the same year. It needs but little imagination to picture the Road Farm as it will be when Nature has softened and adorned the bare architectural bones of the garden with climbing plants, richly coloured flower borders and trim yew hedges. It is an ordeal for any garden less than a year old to face the camera, but such prompt illustration of it has the advantage of showing the design straightforwardly, and without any of the clothing which two or three years of assiduous gardening will provide.

CHAPTER XXIX.—SAXBY'S, CHISLEHURST, KENT.

A Little House of Checkered History—Mr. E. J. May's Many Additions to It—Structural Dangers in Altering Old Houses—The Æsthetic Uses of Rough-cast.

SAXBY'S stands by the roadside, facing one of the many delightful stretches of common in the midst of which Chislehurst is set. It belonged to the lord of the adjoining manor of Scadbury and the name doubtless perpetuates one of the forgotten tenants. It is an interesting example of a little old house some parts of which date back as far as the beginning of the seventeenth century. At various later dates additions have been made in casual fashion, including the little bicycle house and the dining-room. When Mr. E. J. May took it first in hand in 1898, the house had been divided into two cottages, with separate staircases. The original Saxby's was essentially a timber building, though its construction had been veiled by a coat of rough-cast. Before that the timbers doubtless showed above the first-floor level. The first work was to clear from the great ingle-nook in the present drawing-room the modern grate,



248.—IN THE DRAWING-ROOM.

which had been built in, and to expose and clean the old ceiling timbers, which appear in Fig. 248. Two years later Mr. May added the verandah and adjoining offices on the south-west side. In 1906 it was decided to enlarge the house considerably. What is now the hall was the old kitchen. A new staircase was provided here in place of the featureless stairs that existed, which were not, of course, part of the original house. Great care was necessary in this work lest any of the old timbers should be cut through. It is not always realised how many risks attach to



249.—FROM THE ROAD.



250.—FROM THE SOUTH-EAST.

remodelling a house of this type, where the main construction relies on beams and posts and not on brick walls. When the north-west end was exposed for the adding of the new wing the timbers were found to be much charred, evidence of a serious fire at some date. Doubt as to how much was then destroyed adds to the difficulty of disentangling the plan of the original house, but it probably did not extend further than the oblong at present occupied by the bookroom, drawing-room and hall with the rooms above. When what is now the dining-room was added, perhaps in the nineteenth century, it was connected with the hall by a door in its south corner; but this corner is now shut off from it and forms a vestibule. In order to improve the amenities of the dining-room, Mr. May has added a bay on the north-west side, and has thrown out a windowed corridor which connects the dining-room with the hall. The drawing-room, with its deeply recessed fireplace and delightfully low ceiling, may have been the original kitchen.

In the case of a house which has been built of various materials and at various times there is a danger that still further additions, made necessary by the demands of modern comfort, will strike a note of restlessness, with the result that the whole effect will be confused and unpleasant. Mr. May has in



251.—PLANS.



252.—FROM THE SOUTH-WEST.

this case done very wisely in pulling the whole design together by accepting the coat of whitewashed rough-cast that he found and treating the additions in the same fashion. Had he uncovered the old timber-work and brick walls, they would have consorted ill with the materials of the new wing. Fig. 251 shows by hatched lines the old walls and in solid black the extent of the additions.

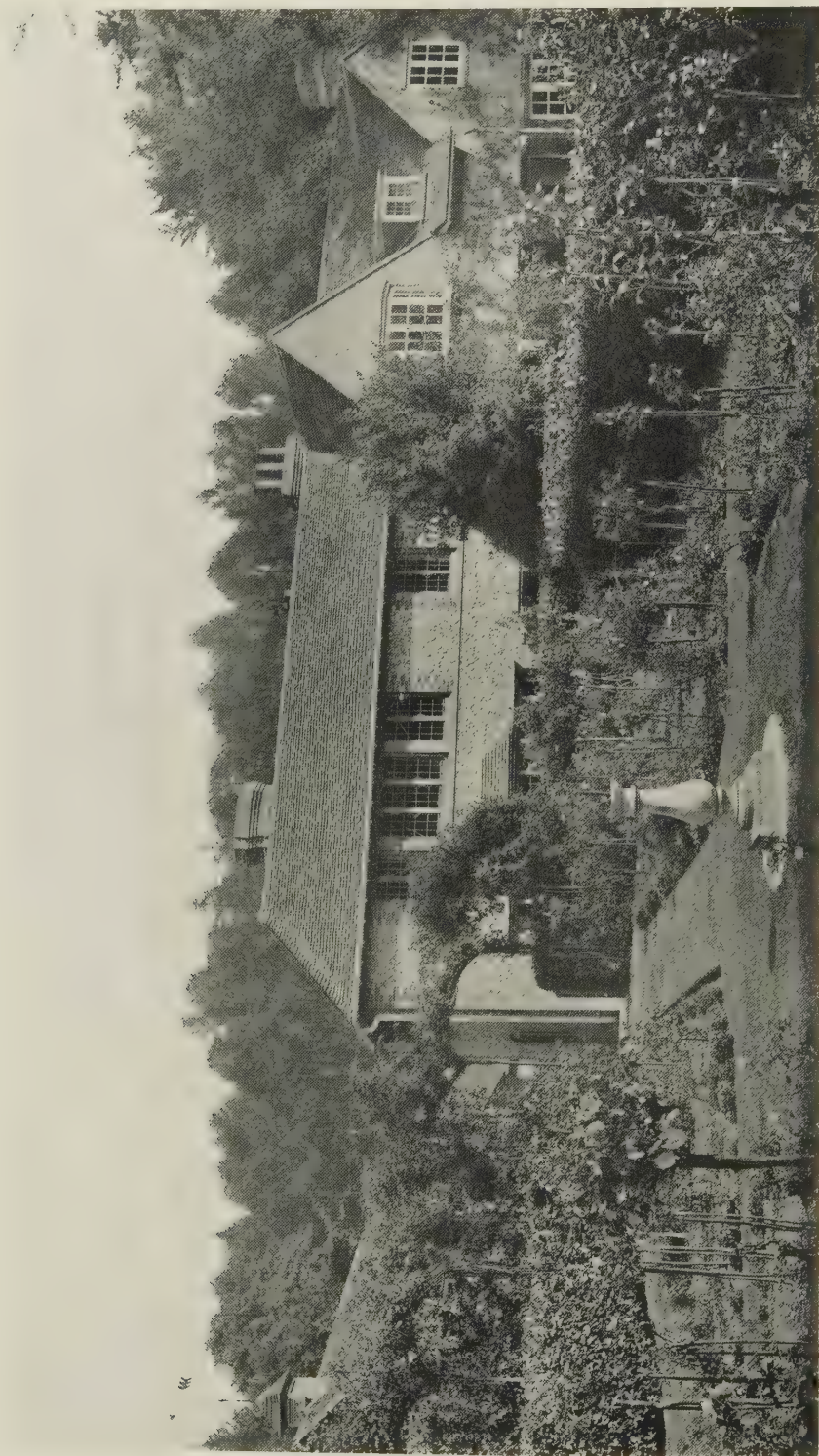
CHAPTER XXX.—A HOUSE IN AN OXFORDSHIRE WOOD.

Thomas Fuller on Wooded Sites—Churchwarden Gothic Revised by Mr. Maxwell Ayrton—The Use of Knapped Flints in Walls—Half-timber Work in Stables, Rightly Employed—High Rooms versus Low Rooms.

IT is as well pleasant as profitable to see a house cased with trees. The worst is, where a place is bald of wood no art can make it a periwig." Evidently old Thomas Fuller took a gloomy view of the powers of forestry, and, indeed, when he wrote, John Evelyn had not yet published his *Sylva: A Discourse of Forest Trees*, which at once drew wide attention to the subject. However, the Oxfordshire site, where the house now illustrated stands, had no need of woody periwig, for it was already richly furnished. That the trees which grow there are profitable as pleasant readily appears, for most of the timber used in the building was cut on the estate. The house is approached by a long drive through over-arching beeches so thickly set that the sky is rarely visible. To go that way in summer-time, even in brilliant weather, is to plunge into a tunnel of greenery, through the roof of which the sun makes trceries on a carpet of dead and coppery leaves. Even to a practical mind must come the thought that here is the appointed place for fairy revels or the coronation procession of a May Queen and her court. In



253.—LOOKING INTO THE LOGGIA.



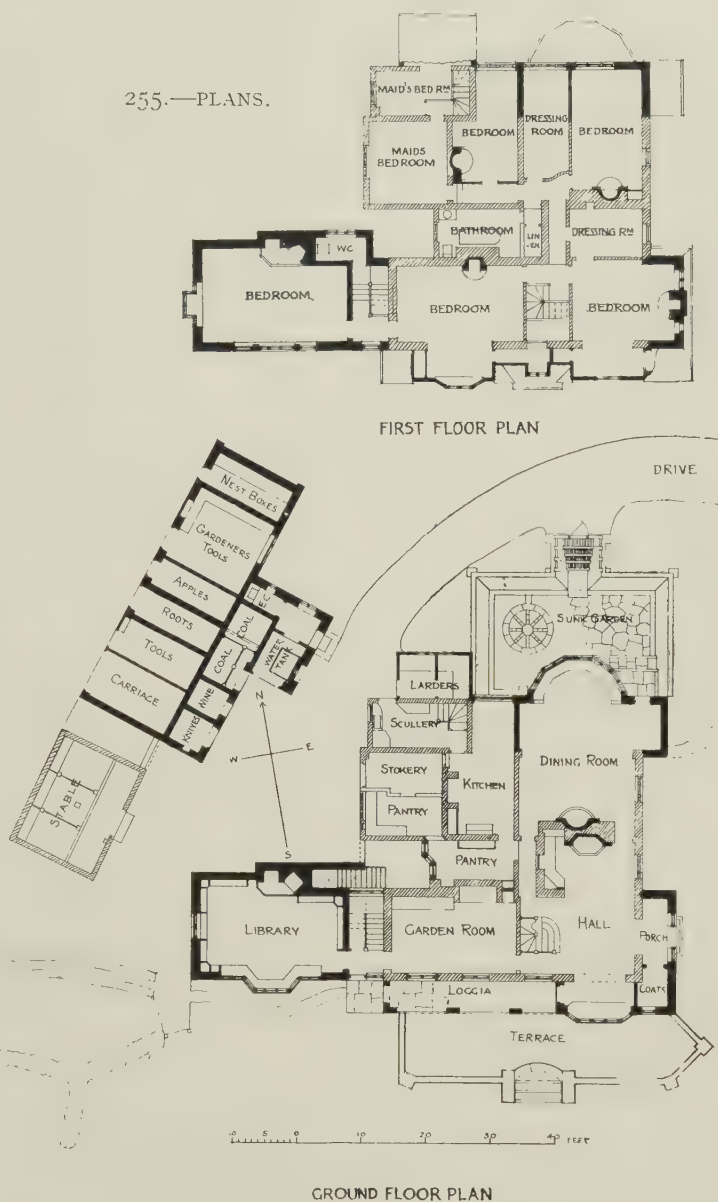
254.—THE SOUTH FRONT.

this exquisite retreat Mr. Arthur Hacker, R.A., marked his sense of the gaiety with which Nature has endowed it by a picture over the hall fireplace. A girl is sitting and playing the horn while three of her fellows dance to the tune (Fig. 256).

The original building consisted of two game-keepers' cottages. They seem to have been built at the end of the eighteenth century, for the windows by the entrance-door have iron tracery that marks the too much despised era of churchwarden gothic. At the south end of the hall Mr. Maxwell Ayrton (of Messrs. Simpson and Ayrton) has thrown out a bay with a door to the delightful loggia. The dining-room was extended to the north, also with a large curved bay, and with a square recess at the north-east corner, which appears in Fig. 257. From the hall we pass through a garden-room, looking on the loggia, to an altogether new room, the library (Fig. 258). For a house so set in trees a coal miners' strike can have no terrors, and the use of wood fires is marked by the brick recess to the right of the fireplace, where logs are stored. Upstairs there has been little change, save for the extension of the bedrooms over the new porch and loggia and a new room over the library.

The walls of the old house were of mingled red and blue bricks, with a filling of pearl-coloured knapped flints, and this has been followed in the new work with the exception of the gables over the loggia. In the new stables, which stand some little distance away in the wood, Mr. Ayrton

255.—PLANS.



was free to use half-timber, and thus to do honour to the building traditions of the locality and to employ the natural wealth he found ready to his hand.

It is not often that an architect has so beautiful a background for his labours as here. To the south of the house is a spacious lawn, set like an emerald in a bower of forest trees. One great oak stands sentinel above the rest, surrounded at its

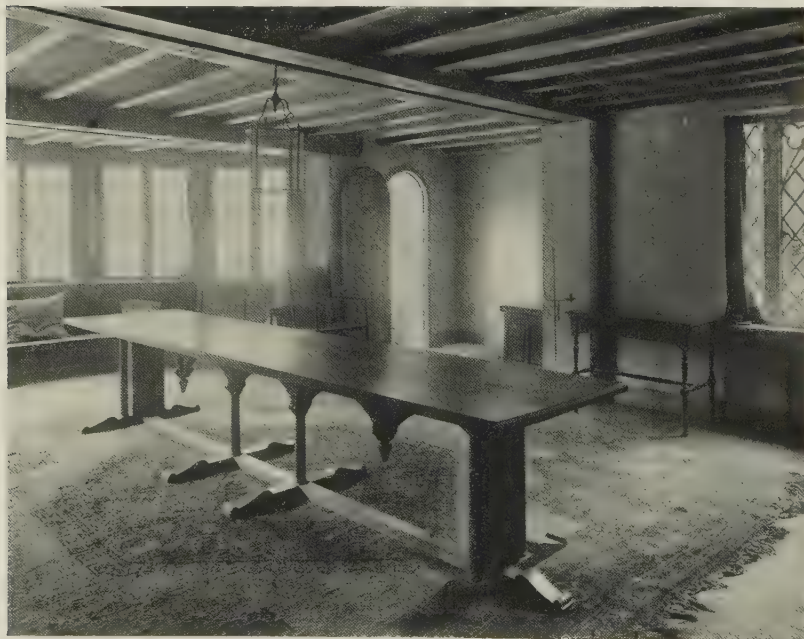
foot by thick banks of rhododendrons. In front of the library has been made a rose garden girt about with hedges and adorned with a sundial. Seen from here (Fig. 254) the house shows its simple merits. Despite the succeeding alterations, it achieves an air of restfulness, due in part to the care with which the roof-lines of the new work have been made to follow the old. Perhaps the outstanding impression which the visitor takes from it is one of entire peacefulness, and what higher praise can be given to a country retreat? No little of the

success of the new work is doubtless due to a hearty co-operation between architect and client, and this is only possible when the latter is fully knowledgeable about the problems that arise in building.

It is obvious to the thinking mind that domestic architecture in England will never again be on a wholly satisfactory basis until the general public is sufficiently interested in it to become informed as to its main principles. In America



256.—THE HALL.



257.—THE DINING-ROOM.

they are more awake than we are to its educational value, and to the need that people of ordinary cultivation should know at least the outlines of its history. In the universities of the States it takes a far more prominent place than with us, and a scheme was lately prepared for its inclusion in the curriculum of the public schools of Los Angeles, California. There, at all events, architecture is regarded as the concern of the people generally and not merely as the preserve of the technical or æsthetic person.

American interest in building is responsible for an anecdote which is not without merit. French architectural influences tend to produce in the States rooms of marked loftiness, while designers who are captured by the motif of the English farmhouse affect ceilings byordinarily low. It is recorded that two owners representing these opposing schools met and boasted of their homes after the traditional fashion. "My drawing-room," said one, "is so lofty that you can scarcely see the ceiling." "My dining-room is so low," replied his friend, "that there's no room on the dinner-table for anything taller than a fried sole." Though the humour of the retort is extravagant, it



258.—THE LIBRARY.



259.—THE NEW STABLES.



260.—THE STABLE COURT.



261.—DINING-ROOM BAY FROM NORTH-EAST.

is hardly more so than the way in which the low room and the farmhouse atmosphere have been played with, and not in America alone. It is, therefore, refreshing to note that while Mr. Ayrton achieved in this Oxfordshire house an air of rustic simplicity, it was not at the cost of reasonably proportioned rooms or of other elements that we ask of sane building.

CHAPTER XXXI.—ASWARDBY HALL, SPILSBY, LINCOLNSHIRE.

From the Fens to the Wolds—Mr. H. M. Fletcher's Additions to a House of no Interest—Lack of Building Traditions in Lincolnshire—Concerning Dutch Bricks and Their Bonding—Combining Gables and Hips.

THERE are few parts of England where one may drive seventy miles without once rising as much as a hundred feet above sea-level. Such a passage through flat country is the best preparation for the merits of the Lincolnshire Wolds, or so it seemed to me when I did it. From Cambridge to the crossing of the Welland, where she discharges her quiet waters into Fosdyke Wash, is forty-eight miles as the crow flies. From Fosdyke Bridge to Spilsby is another twenty-two, and it is only as you pass the Keals that you skirt the shoulder of the southernmost outcrop of the Wolds. Spilsby itself is little higher than the miles of fens—Cambridgeshire, Ely and Lincoln—which the car has covered, and Aswardby itself is about the same; but the country has changed. For forty miles north-west of Spilsby the Wolds lift themselves above the plain until they dip down to the Humber, to renew their height in Yorkshire. As much as this any map will show by its colours, but to drive those seventy miles from Cambridge down to Spilsby makes the refreshment of the hills a thing intimately felt. It is as when, in crossing Holland, you come



262.—THE GARDEN FRONT.



263.—ASWARDBY HALL: FROM THE WEST.

to Arnhem or Nymegen. Aswardby is in the "Parts of Lindsey," a little parish over which Time passes quietly. In 1830 it had but eighty inhabitants; to-day perhaps there are a few less.

In adding to an old house it more often falls to the architect to design new work to suit the character of the old, and he must be judged by the skill with which he can assimilate his ideas to those of its first builders. At Aswardby Hall, however, there was nothing of architectural interest, and Mr. Fletcher was free to approach his problems with a clear mind. As will be seen from the plans (Fig. 268), the old part of the building serves for the kitchen and its offices;



264.—THE PORCH.



265.—STAIRCASE WINDOW ON WEST SIDE.

the southern half of the house is wholly new. It must be confessed that Lincolnshire lacks any very definite tradition of domestic building, and it yields few attractive materials. The county affords, for example, no hand-made facing bricks of merit, and the only practical and economical thing to do was to bring bricks from Holland. They were shipped, as doubtless was often done in the seventeenth century, to Boston, and thence taken by road to Aswardby. It has long been forgotten in England that the sense of scale is helped by the use of bricks smaller than our stock size; but the Dutch have consistently preferred them thin. Their use, in conjunction with ordinary English machine-made bricks for the inside of the walls,

presents certain technical difficulties, which Mr. Fletcher overcame very satisfactorily. Five Dutch bricks with thick mortar joints run level with four English with thin joints, so the two sorts were bonded in blocks of five and four courses respectively, as though they were stone blocks a foot high. Thus you get, on the outside of the wall, five courses of stretchers (bricks placed lengthways) alternating with five courses of Dutch bond. All this about stretchers sounds rather complicated, and recalls the old tortoise in *Alice*, "drawling, stretching and fainting in coils"; but it is worth while noting, because this way of overcoming the difficulty looks well and gives a soundly built wall. The plan of the house as enlarged is well conceived. A long and wide corridor comes between the living-rooms and the servants' quarters. Entering through the gabled porch, we see, at the far end, the staircase, which is lit by a tall triple window,



266.—DRAWING-ROOM FIREPLACE.



267.—THE MAIN CORRIDOR.

shown in Fig. 265. Both hall and drawing-room have doors on the south side to an ample loggia, which supports a verandah reached from two of the bedrooms. From these points of vantage the admirable view southwards may be swept. Aswardby Hall is another example of the sober and pleasant effect to be got by marrying the distinctive features of two periods of architectural development—gables and big sliding sash windows.

It is a house of perfectly unsensational type, pleasant and reasonable, but there are no outstanding features to catch the eye. That is as it should be. A house that is full of little tricks will tire. We should not look at architecture in the spirit of William Locker's sailor servant. Locker's portrait had been painted, and the friendly tar was asked his opinion. After examining the picture with the air of a connoisseur he pronounced it a signal success, "particklar the buttons."

If a building excites interest by reason of its "buttons" and not by its general refinement and repose, it is fairly safe to assume there is something wrong with it.



268.—PLANS OF ASWARDBY HALL.

CHAPTER XXXII.—POINT HILL, RYE, SUSSEX.

Concerning Gardens, Formal and Natural—Mr. Reginald Blomfield's Natural Rock Garden at Rye—The Slow Growth of a House on a Difficult Site—The Influence of Site on House Design.

IT is among the humours of architectural criticism that, when Mr. William Robinson made the garden at his home at Gravetye Manor, he laid it out on lines which we call "formal" for want of a better word, and that the holiday retreat of Mr. Reginald Blomfield, R.A., at Rye is on so precipitous a site that he was driven to abjure formality and content himself with little more than a natural rock garden. The early nineties saw a somewhat strenuous controversy between these champions of the Natural Garden and of the Formal Garden, for which all garden lovers must be grateful, if only because it stimulated Mr. Robinson to write such books as *The Garden Beautiful* and Mr. Blomfield *The Formal Garden in England*. If we are to judge by the state of garden design to-day—some twenty years since the fight was at its fiercest—the "formalists" have won, in so far as it is now recognised to be part of the architect's work to lay out gardens on architectural



269.—ENTRANCE FRONT.

lines; but it is a victory of the best sort—without defeat for the other combatants. The "naturalists" had this much justice on their side: they claimed that many of the architectural gardens showed a dreary lack of the natural beauty which comes from a loving knowledge of plants and their possibilities; they called their garden gods to witness that carpet bedding and "knots" of broken brick and gravel were usually



270.—SOUTH-EAST FRONT.



271.—LOGGIA AND TERRACE.

abominations : and they were right.

It fell to those whose sympathy and insight covered the fields both of design and horticulture—Miss Jekyll's name comes at once to the mind—to harmonise ancient controversies and to popularise a practice of garden making which owes much to the protagonists on both sides. In this, as in most things, we owe much to the fighting men and still more to the blessed English spirit of compromise. By the time



272.—A NATURAL ROCK GARDEN.

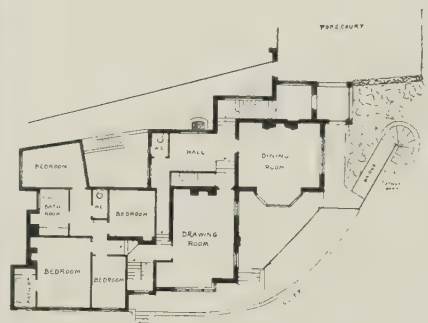
that Mr. Blomfield issued, in 1901, the third edition of his delightful book on the formal garden, peace had been so far restored that he was free to write of the then ageing controversy, "The gardeners said the architects knew nothing about gardening, and the architects said the gardeners knew nothing about design, and there was a good deal of truth on both sides." It might well have been with Point Hill in his mind that he added, "There are sites which make a purely formal garden out of the question, and others in which, even if it were



273.—THE PORCH.

possible, it would not be desirable." No one can say he knows Sussex who does not know Rye. The house stands on the brow of the cliff to the north-east of the ancient town, and looks out across the marshes and the winding river, which show distantly in Figs. 271 to 275.

On this attractive site there stood a cottage to which Mr. Blomfield has made additions from time to time. The levels show odd vagaries. There is a flat patch which serves as a forecourt and brings the visitor to the pillared porch (Fig. 273). We go down nearly a score of steps to the hall



Upper Ground Plan



274.—PLANS OF POINT HILL.

and dining-room and a few more to the drawing-room on the upper ground floor. On the floor below is another hall, the kitchen quarters and a sitting-room with loggia opening on to a terrace. This terrace and the stout retaining wall which guards it are seen in Figs. 271 and 275. The first floor



275.—FROM THE SOUTH-WEST.

is given up to bedrooms, and in the little tower above it is a workroom with an adjoining balcony, from which the eye ranges across the marshes to the sea. South-west of the house is a lawn and a small pool-garden; but most of the garden space is almost vertical, and can be reached only by ledge-like paths which creep along the side of the hill and bring us down at last to a little flat space above the lower road. Here Mr. Blomfield was proceeding (when I visited Rye in the summer of 1913) to justify the formal faith that is in him, by laying out a little hedged pool garden, but it was not ripe enough to face the camera. For the sort of gardening that the most informal do approve there is ample scope. Fig. 272 shows a natural rock garden; and, indeed, I can imagine no happier spot than Point Hill for anyone with the double taste for rock gardening and cliff climbing. In such a situation Mr. Blomfield, as vigorous an exponent of the classical manner in architecture as of the formal principle in garden design, has been content, and wisely, to continue in

his enlargements of the house the simple building traditions that he found. As the plan grew with an added room here and a new wing there, fitted in as the random levels of the site allowed, the elevations grew at random too, here with brick walls showing, there weather-boarded and tile-hung elsewhere. In the result, Point Hill has all the uncontrived charm of those houses which have grown almost haphazard and tickle the fancy with the relish of the unexpected.



276.—DINING-ROOM FIREPLACE.

CHAPTER XXXIII.—LYNE GROVE, VIRGINIA WATER.

The Houses of the English Regency—Enlargement of a Typical Example by Mr. Arthur T. Bolton—Concerning Neo-Grec—The Colour Ideas of 1820—"The Landscape in a Flame"—Horizontal Treatment Capable of Picturesque Effect.

THE scholar-architect of the English Regency, Wilkins, anxious to establish the supremacy of Greek Doric by a short cut, derived it straight from the first Temple of Jerusalem, which he restored on paper as a Doric temple. After that he could hardly be blamed for



277.—NEW LOGGIA FROM SOUTH.

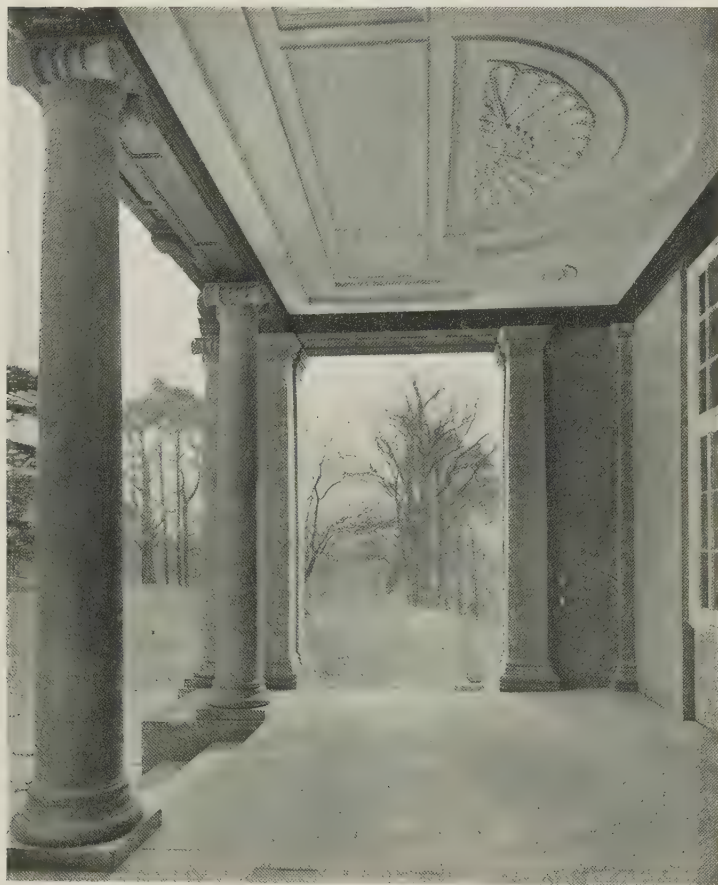
housing an English country gentleman within the narrow bonds of that restricted form. Logical enthusiasm of this type is rare, however, and not every client of the Regency could rise to such Dorian sacrifices. Even in 1826 there were misgivings. Of a house so treated a writer of the time mildly remarks: "The basement was formed into a magnificent pedestal for the portico, and the attic storey and its roof were concealed behind the massive entablature. It is a question how far these cumbrous proportions and that Doric severity, which, according to Vitruvius, were reserved to honour the major Deities, are applicable to the purposes of villa architecture." Compromise and, perhaps, the sound earlier traditions of English house-building produced a type of English classic mansion which, in



278.—FROM THE SOUTH-EAST.

appropriate scenery, has a quiet charm that appeals to many minds. The present reaction from Victorian restlessness has for the moment even exaggerated its virtues, and the Neo-Grec enthusiast not long ago attracted the satiric arrows of *Punch*. The trials of the "Pseudo-Neo-Grec" architect, faced with a client devoted to oak beams and glazed conservatory, could not have been more amusingly portrayed.

Lyne Grove, an interesting specimen of an English classic house of this type, needed extensive alteration and enlargement. The work, indeed, though carried



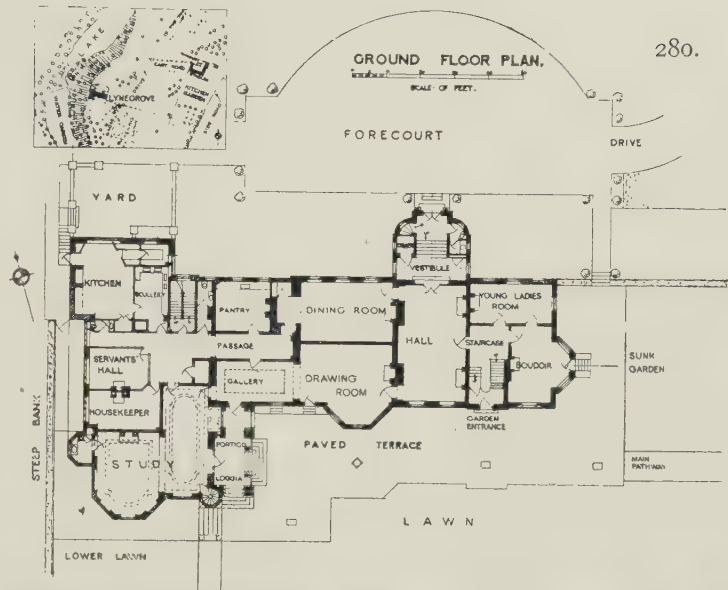
279.—UNDER THE LOGGIA: LOOKING SOUTH.

out as a development of the pre-existing character of the house, amounted almost to a reconstruction. Its main objects were to transfer the servants' offices from the basement, to build new kitchens on the level of the principal floor, and to obtain increased reception and bedroom accommodation. The western side of the house, hitherto blank, by reason of the old kitchen yards, has been opened out to provide a new front overlooking the valley. The original position of Lyne Grove was doubtless determined by the natural lie of the gravel bank on which the house was built. From the bottom level of the recently created water gardens the new western wing is seen standing on the margin of the lofty bank, and picturesque glimpses of its grouping are obtained through a screen of Scotch firs.

The older house lay back from the edge of the bank at a safe distance for its shallow foundations. The new wing has strong and deep concrete under-work reaching down to the gravel, so that it stands safely on the apparent edge of the declivity. The plan of the house has been through a long course of development by reason of the successive stages of its building. It was extremely difficult so to reconstruct it as to satisfy indispensable modern requirements.

The drawing-room and dining-room were back to back and of a width which admitted of no reduction. A central corridor on the principal floor was therefore an impossibility. The problem was, however, solved with a minimum of inconvenience. The drawing-room has been extended by a gallery leading into a new study, which is a fine room of unusual planning and proportions (Fig. 282). A feature at this point is a portico loggia facing east and south and commanding a view over the lawns and a new expanse of terrace paving (Figs. 277 to 281). Columns and pilasters of a golden-coloured stone support a teak entablature which has an effective bracketed soffit. The grouping of columns and pilasters deserves attention.

The principal bedrooms, a family suite, are in the new western wing, approached from the old part of the house by the interesting main corridor which is here illustrated. A short cross passage, barrel vaulted, leads on the left to an hexagonal lobby, from which the new bedrooms are entered (Fig. 283). The difficulties of the internal planning, due to the required juxtaposition of bath-rooms and bedrooms in Continental fashion,



281.—THE TERRACE.

were effectively overcome. The indispensable top-lighting was managed in an architectural manner, and the absence of windows is not noticeable. Everything in the new additions has been done to accord with the refined and quiet type of English classic to which Lyne Grove was committed somewhere about 1820. Originally a red brick house of the early Georgian or Queen Anne type, the alterations of the Regency period transformed it in harmony with the Greek influence of that time. Clear evidence of repeated alterations in the shape of blocked door and window openings, with flat arches in red facing bricks, was obtained during the recent work. A spade



282.—IN THE STUDY.

guinea, dated 1792, was found at the back of an old wooden mantel-piece in the middle bedroom of the south front. Somewhere about 1820 it is probable that the old house was coated with lime stucco in accordance with the taste which proscribed red brick for houses in such surroundings. The landscape gardener of the day declared that red houses set the landscape in a flame. White amid the green was alone chaste and pure. W. A. Manning, "a gentleman of elegant taste and much attached to rural life and agriculture," was occupier in 1826. Considerable alterations in a semi-Italian style must have been made, perhaps after 1840, when new rooms were added to the east and the present garden front on the south was opened up. The entrance was

remodelled, and a projecting porch added on the original garden front towards the north and the lake. The southern approach road was thus got rid of, and a branch from the original road to the offices led up to the new entrance. These amendments were less harmonious, but more or less in accordance with the classic type of the house. In the additions of 1912-13, therefore, it was clearly impossible to go behind the work of the Regency without practical rebuilding. Owner and architect wisely decided to preserve the character with which it was so definitely invested in the last years of George IV. The house is now interesting, particularly on its new western side, because, in spite of its horizontal classic lines, it is so massed as to produce a picturesque grouping suitable to its fine situation. It illustrates the idea that balance can be obtained by a modified symmetry, and that level lines can be used with pictorial effect if the masses are rightly placed. Decimus Burton in particular among the Regency architects was attracted by these possibilities; though he rarely freed himself from the shackles of the classical Orders. The new house is not unduly stately, for it preserves an English and domestic character despite the shapely classic column. It is free from the fatal fascination of the purist's entablatures and his horror of adequate window areas.

Lyne Grove, after passing through many hands, was bought by its present owner, Mr. James B. Taylor. The old laundry in the grounds has been remodelled as a squash racket court. Both floor and walls are lined with teak, and the court is remarkably well lit by a roof lantern. There is a gallery for watching the play. An acetylene plant was installed for the house, and the court is also lit for evening games. Hardly any annexe to the country house is more popular



283.—THE UPSTAIRS CORRIDOR.

than a good court of this kind, and some other examples are illustrated in the next chapter. Further provision for the younger generation was made under the study, in the shape of a playroom-workshop of whitewashed brick, fitted with a hob grate that will warm glue-pots and otherwise minister to hobbies. Nor was the budding photographer forgotten. An annexe to this workroom, with a fitted sink, tiled floor and independent window, provides for his engrossing hobby. Altogether, Mr. Bolton carried through a difficult task, with large ingenuity in planning and a faithful observance of those conditions of design, which should govern the remodelling of a house of the English Regency.

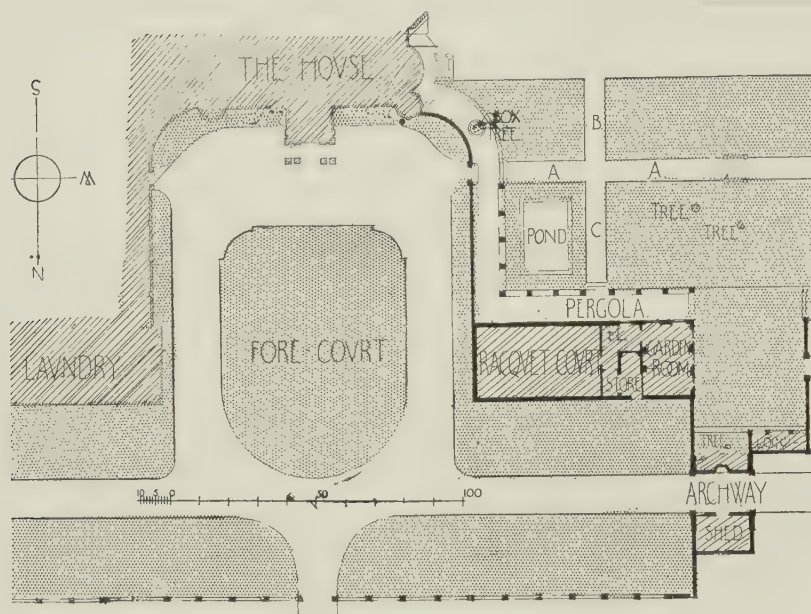
CHAPTER XXXIV.—TWO SQUASH RACKET COURTS.

A New Court at St. Clere, designed by Mr. Godfrey Pinkerton—Standard Dimensions for Courts—Materials for Walls and Floors—Old Barn at Liphook Converted into Court by Mr. W. T. A. T. Carter—Some Methods of Artificial Lighting.

THE growing popularity of squash rackets makes it reasonable to devote a chapter to their building. Both the examples now illustrated come properly within the scope of the book, because one, though new, is an addition to an old house, and the other is simply a remodelled barn. The work at St. Clere, Kemsing, designed by Mr. Godfrey Pinkerton, is something more than an admirable court, which will be described in detail. The illustrations indicate in how interesting a fashion the approach to a house may be remodelled and improved by the addition of such a block. To the north-east of St. Clere stands an old red brick building which was once a stable and brewhouse and is now a laundry. It has a hipped tiled roof with a high parapet, and a turret for clock and bell. The problem was to make the new building balance the laundry and resemble it as nearly as might be. It has been solved successfully, and old and new are separated by a pleasant grass plat which is encircled by a carriage-way. The main difficulty in designing the racket court was to make it accord with the laundry at the crown of the wall. It is essential for the game that the light be good, and vertical windows are necessarily placed so high that skylights, the bane of the designer, are unavoidable. Mr. Pinkerton has provided them so skilfully that they cannot be seen either from the garden or the forecourt. The section through roof and windows reproduced in Fig. 286 shows how it has been done. Skylights are carried to the roof not only from



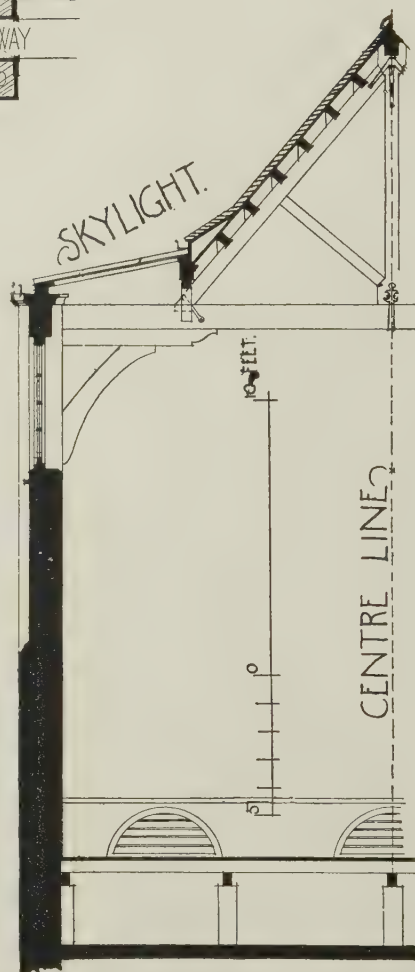
284.—ST. CLERE : NEW ARCH TO FORECOURT.



285.—ST. CLERE : SITE PLAN.

Fives Association. Their rule is that length and width should be roughly as three to two, but with a little added to the width. The ideal court on these lines is thirty feet by twenty-one feet, and the Association lays down further that the maximum length should be thirty-six feet. The court at St. Clere exceeds this by six feet. The fact remains that it affords an admirable game of squash rackets, which, after all, is the main thing to be ensured, and as the dimensions are the same as at Lord's, it is clear that one good tradition is on the side of the St. Clere court. As to materials, the Association suggests that walls should be of stone or cement, but allows wood: Mr. Pinkerton has employed cement. For floors the Association prefers stone or cement, but says, very practically, that a wood block floor laid on cement is nearly as good as a cement floor. The objection to all three types is that they are much more tiring than a floor which has a little spring in it. Though it may be wiser for the purposes of a club court to welcome the full rigour of the game, there is no doubt that a wood floor is best in a private court, for the excellent reason that it

the side walls, but also from the front wall of the court. The floor measures forty-two by twenty-four feet, which gives a greater length in proportion to width than in the "standard proportionate court" suggested by the Tennis Rackets and



286.—SECTION THROUGH ROOF AND WINDOW.

can also be used for dancing. Mr. Pinkerton, therefore, employed white maple boards on joists and bearers. At the back of the court is a spectators' gallery, reached by the staircase. The west end of the building is occupied by a garden room on the ground floor and a children's playroom above. As the old laundry has a clock in its turret, the new turret (which ventilates the squash court) was furnished with a more ancient timepiece—a sundial. By way of balancing the reversion to old ways, the racket court weather-vane is a scale model of the monoplane on which M. Blériot first flew the Channel—at the time the court was being finished. It thus marks an epoch, and serves as a pleasant contrast to the old ship which sails from

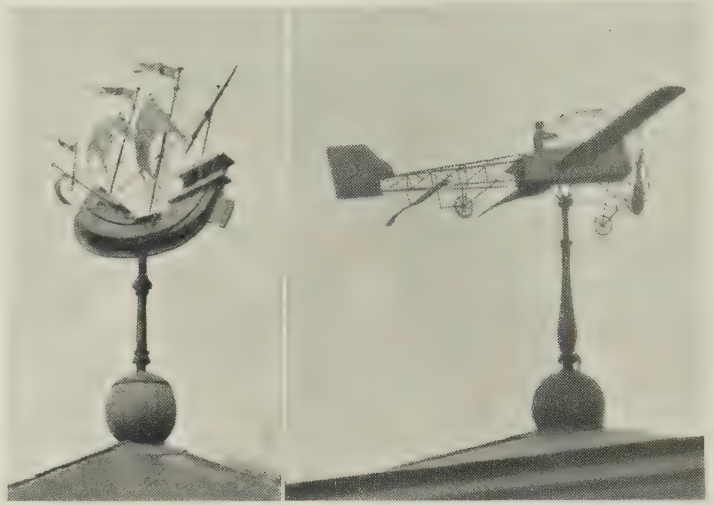


287.—ST. CLERE : IN THE SQUASH RACKET COURT.

the laundry turret hard by (Fig. 288). By way of finishing the scheme a new gate-house tower, with archway, was built adjoining the court at the west approach to the house (Fig. 284). It balances the old tower leading into the stable yard, and thus completes the "squaring" of the forecourt.

It is not given to every enthusiast for squash rackets to make a court the occasion for so good a scheme of site planning, or, indeed, to build anew at all. Fig. 290 shows the conversion of part of an old barn at Milland, Liphook, into a very useful court, and Fig. 291 the screen and gallery, dividing the court from the rest of the barn, which is used as a gymnasium and general games room. Mr. W. T. A. T. Carter was the architect for the work. The dimensions

of the squash court are twenty-one feet ten inches wide by twenty-nine feet eight inches long, which come very near to fulfilling the Association's ideal proportions. The length is well above the minimum of twenty-six feet which its rules lay down. A barn as narrow as eighteen feet could be altered to give a game, but would need the use of a slow ball. The standard minimum height of side and front walls is fourteen feet, and this should not



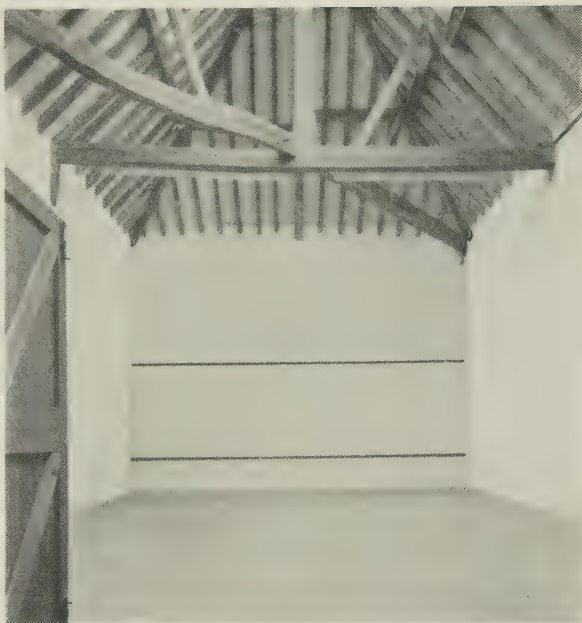
288.—TWO WEATHER-VANES.



289—ST. CLERE: THE SQUASH RACKET COURT FROM THE GARDEN.

be reduced to less than twelve feet in any event.

As squash rackets is essentially a winter game for those wet and dreary days that discourage outdoor games, the artificial illumination of a court is an important point. Electric light is by far the best, as the amount of gas necessary for adequate illumination would involve an unduly heated atmosphere. At St. Clere there have been fixed on each of the three main roof-beams and facing the play wall six 50-candle-power lamps. The beams are nineteen feet above floor level. On each of the two beams which run from the corners of the play wall to the middle of the first main beam are two similar lamps. An angle lamp hangs six feet below each end of the first and second



290.—BARN CONVERTED INTO COURT AT LIPHOOK.



291.—GAMES ROOM WITH SCREEN AND GALLERY DIVIDING IT FROM RACKET COURT BEYOND.

main beams in order to reflect on the side walls. A row of six lamps on the back of the third beam and two hanging angle lamps light the back wall. These make in all thirty-four 50-candle-power lamps, *i.e.*, 1,700 candle-power in all. Although the light is not perfect it is satisfactory, and allows a good game on winter evenings with the smallest and fastest ball that is made.

At Mr. G. A. Prentice's court at

Newmarket, which is about the same size as the St. Clere court, the roof principals are of iron, and the lights hang singly. They are fitted with enamelled iron shades and wire guards, and are arranged in four rows of ten lamps each. The total candle-power is 768. This is less than half what is provided at St. Clere, but the court is satisfactorily lit. It must be borne in mind that the colour of the walls and the existence or absence of windows greatly affect illuminating efficiency. At St. Clere the side windows, valuable though they are for daylight play, absorb some of the electric light, which a white wall would reflect into the court.

Mr. F. Dames-Longworth's court at Charterhouse is lit by four large lamps, one in each corner of the court. These yield about 400 candle-power in all, and the court is admirably bright, but it is much smaller than the St. Clere example. Though black walls have many merits, it is well to remember that they involve an increase in artificial illumination as compared with light walls.

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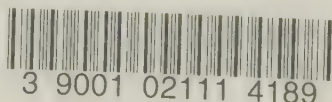
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